

1918
Feb. 25
NeAmH

1918

THE NOTABLE ART COLLECTION

FORMED BY THE LATE

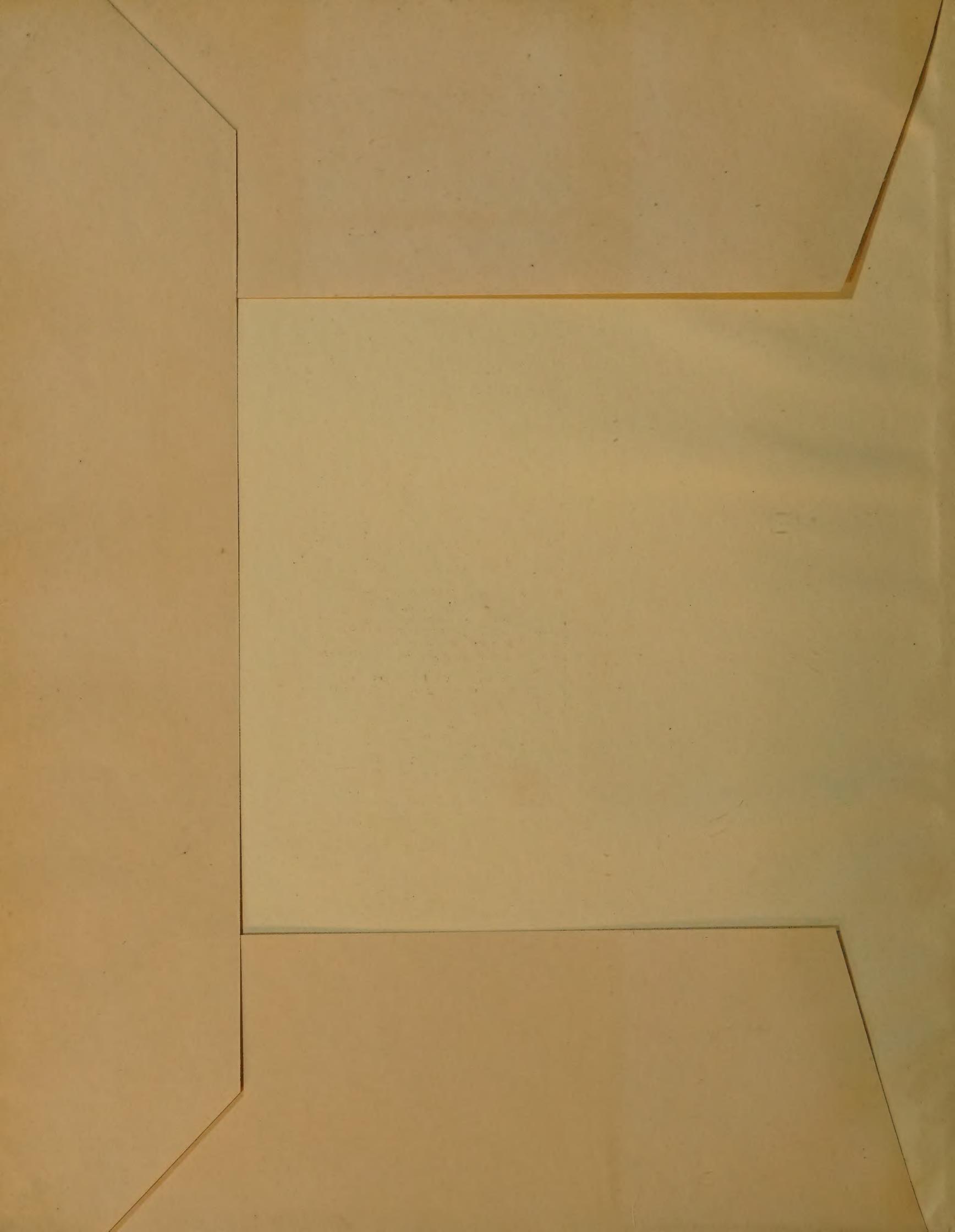
GEORGE A. HEARN

OF NEW YORK CITY

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

NEW YORK



HEARN ART OBJECT SALE

The first session of the sale of the George A. Hearn collection of art objects, Monday aft., at the American Art Galleries, was devoted to the dispersal of jades, enamels, lacquers and marble statuettes.

There was a good attendance, and while certain objects provoked spirited bidding and brought fair prices, a number of bargains were obtained and a total of only \$5,719 was obtained for the 241 lots.

No. 183—A carved Ch'ien-lung Peking lacquer vase of oviform brought \$300, the highest figure, from R. Hickson.

Other sales of interest included a Viennese lapis-lazuli and enameled scepter, the faceted pear-shaped head formed of pyramidal spikes pierced and enameled and set with pearls, the pointed finial surrounded by a band of Gothic niches filled with figures of knights in armor. W. W. Seaman, agent, \$250.

No. 221—Viennese XVI century ostrich shell enameled and silver gilt standing cup and cover. S. Schepp, \$180.

No. 223—Viennese enameled clock and cabinet, formed as a Gothic tower. F. Baumeister, \$145.

No. 217—Viennese enamel XVII century crystal vase. F. Baumeister, \$160.

No. 185—Cinnabar Ch'ien-lung lacquer presentation box. Roland N. Moore, \$130.

Second Afternoon Session

Hawthorne jars, cloissone enamels and bronzes, and Oriental decorated gallipots and temple jars, were offered at the second session, when Mr. Otto Bernet was auctioneer, Tuesday afternoon, for a total of \$35,423.

The sensational feature was the sale of a large, tall K'ang-hsi black hawthorne vase, which brought the record price in America for a single piece of porcelain, of \$24,000, and which was secured by Duveen after a round of spirited bidding between Parish Watson, chief underbidder, who stopped at \$23,900, C. T. Loo, Yamanaka & Co. and Roland N. Moore.

The second highest figure of \$1,100 was obtained for No. 316, a blue K'ang-hsi ovoid hawthorne ginger jar; fine hard paste porcelain with deep cobalt-blue reticulated ground, from Mr. Roland N. Moore.

No. 387—A massive decorated globular Ming jar with figures of eight Taoists. Yamanaka & Co., \$870.

No. 380—Imperial decorated oviform Ch'ien-lung vase. F. W. White, \$620.

No. 388—Large oviform Chinese jar of dense hard paste, coated with a cobalt-blue glaze. Roland N. Moore, \$470.

No. 311—Blue and white K'ang-hsi ovoid hawthorne ginger jar, deep blue ground. F. Muller, agent, \$330.

No. 378—Tall cylindrical K'ang-hsi vase; clear white hard paste with monochrome peachbloom glaze. F. W. White, \$360.

Third Afternoon Session

K'ang-hsi sang-de-boeuf vases, peachbloom water receptacles and monochrome Ch'ien-lung bottles were dispersed at the third session, which took place Wednesday, for a total of \$10,476.50.

No. 591—A K'ang-hsi sang-de-boeuf vase with brilliant glaze brought \$1,100, the top figure, from G. F. Saito.

The second highest figure, \$670, was paid by Mr. Samuels for a Sung monochrome yellow bottle.

Other sales were: No. 590—A tall K'ang-hsi sang-de-boeuf vase. Roland N. Moore, \$490.

No. 625—Translucent K'ang-hsi Imperial yellow vase; cylindrical club-shape. H. R. Mallinson, \$450.

No. 561—K'ang-hsi peachbloom water receptacle; semi-globular shape. Duveen Brothers, \$400.

No. 562—K'ang-hsi peachbloom water receptacle; semi-globular. G. F. Saito, \$350.

Fourth Afternoon Session

European carved ivories, including statuettes, relief panels ornamented with legendary and historic subjects, powder flasks and tankards, were dispersed at the fourth session Thurs. aft., for a total of \$21,387.

No. 862—A carved ivory rose-water ewer and dish: "Bacchanale at the Court of Venus," brought \$625, the top price, from T. Barth.

No. 846—Statuette: Venus. George H. Pepper, \$550.

No. 773—Three relief panels: scenes in the Thirty Years' War." Miss Lorenz, agent, \$520.

No. 786—"Rape of the Sabine Woman." Brooklyn Museum, \$550.

No. 844—Tankard: "The Revels of Neptune and the Naiads." W. B. George, \$480.

No. 776—Relief panel: "Faun with Children and Goat." Miss R. H. Lorenz, agent, \$420.

No. 792—Circular vase, the body decorated with a procession of children. Miss Lorenz, agent, \$350.

Fifth Afternoon Session

Carved ivory groups and statuettes of mythological subjects and historical triptychs in the Hearn collection, were dispersed at the fifth session of the sale, which took place Friday afternoon.

The sale netted a total of \$37,972.50, making for the five afternoon sessions, \$110,978.

Interest centered in the large triumphal

car of the Emperor Maximilian I (No. 1100), which proved the feature of the afternoon. It was purchased by J. J. Austin, after a round of spirited bidding for \$2,500, the top price of the sale.

No. 1095—"Hercules, Deianira and the Centaur Nessus." Brooklyn Museum, \$10,000.

No. 1097—Decorative plateau, representing Frederick II, of Germany, and scenes from his conquest of Jerusalem. Captain Delamar, \$785.

No. 1070—A Spanish triptych, comprising a composition of eight panels, and representing the figure of Christ at the column, on the Cross and before Pilate. Brooklyn Museum, \$725.

No. 1091—"The Last Supper." A large group and a composition of thirteen figures seen at full length, Christ on the far side, in the center. J. J. Austin, \$750.

No. 1071—"Charles V Entering Antwerp," triptych. In the center (which is snudered), the victorious emperor rides into the city. J. K. Johns, \$750.

No. 1085—Massive ivory tankard: "The Festival of Flora." W. G. Irwin, \$550.

Hearn Art Object Sale

(Concluded from last week)

The Flemish tapestries, and tapestry panels, art furniture, and European bronzes and porcelains in the George A. Hearn collection were dispersed at the sixth session of the sale, Saturday, March 2 last, at the American Art Galleries, when a total of \$42,228 was realized.

No. 1232—A set of six Louis XV tapestry armchairs brought \$5,100, the top price, from Mr. George B. Wheeler.

Other sales were:
No. 1231—Set of six Louis XV armchairs, tapestry covered decorations. La Fontaine's Fables. Miss Lorenz, agent, \$4,260.

No. 1255—French Renaissance needlework panel center of petit point. P. W. French & Co., \$2,600.

No. 1256—XVII century Flemish tapestry. Duveen Bros., \$1,750.

No. 1230—Louis XV tapestry and gilt wood settee. Miss Lorenz, agent, \$1,525.

No. 1229—Pair of Louis XV Bergeres. Miss Lorenz, agent, \$1,300.

No. 1215—Pair of bronze statuettes: "The Bacchantes." Miss Lorenz, agent, \$1,000.

No. 1262—XVII century Flemish tapestry. Lans Co., \$1,000.

No. 1205—"Lion Crushing a Serpent" (bronze), by A. L. Barye, modeled in 1832-33, a reduction of the colossal group in the Tuileries gardens, Paris. Miss Lorenz, agent, \$900.

No. 1180—Two XIX century black hawthorne beakers, with slender oviform bodies and trumpet-shaped necks. Muller, \$800.

Hearn Art Object Sale

The seventh and concluding session, Monday afternoon, brought a total of \$6,472, making a total for the seven afternoon sessions of \$159,678, and a grand total for the entire sale, including the paintings, of \$763,623.50.

No. 1454—An XVIII century Dutch 18-carat gold snuff box brought \$245, the top price, from Otto Bernet, agent.

Other sales were:
No. 1455—XVIII century French gold snuff box, spindle-shaped. B. Kroepelian, \$225.

No. 1337—III century, B. C., tanagra terra-cotta statuette. Miss R. H. Lorenz, \$170.

No. 1410—English portrait miniature of the Misses Rushout. (After Andrew Plimer). W. B. Lawrence, \$155.

No. 1474—Two XVIII century Persian faience bottles. R. Reed, \$100.

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ON FREE PUBLIC VIEW
9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

FROM TUESDAY, FEBRUARY 19th, 1918
UNTIL THE DATE OF SALE, INCLUSIVE (SUNDAY EXCEPTED)

THE
NOTABLE ART COLLECTION

FORMED BY THE LATE
GEORGE A. HEARN
MERCHANT, ART PATRON AND BENEFACTOR
NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AS DIRECTED BY THE TERMS OF THE WILL

Clarkson Cowl, Herbert Spencer Greims and George E. Schanck
Executors

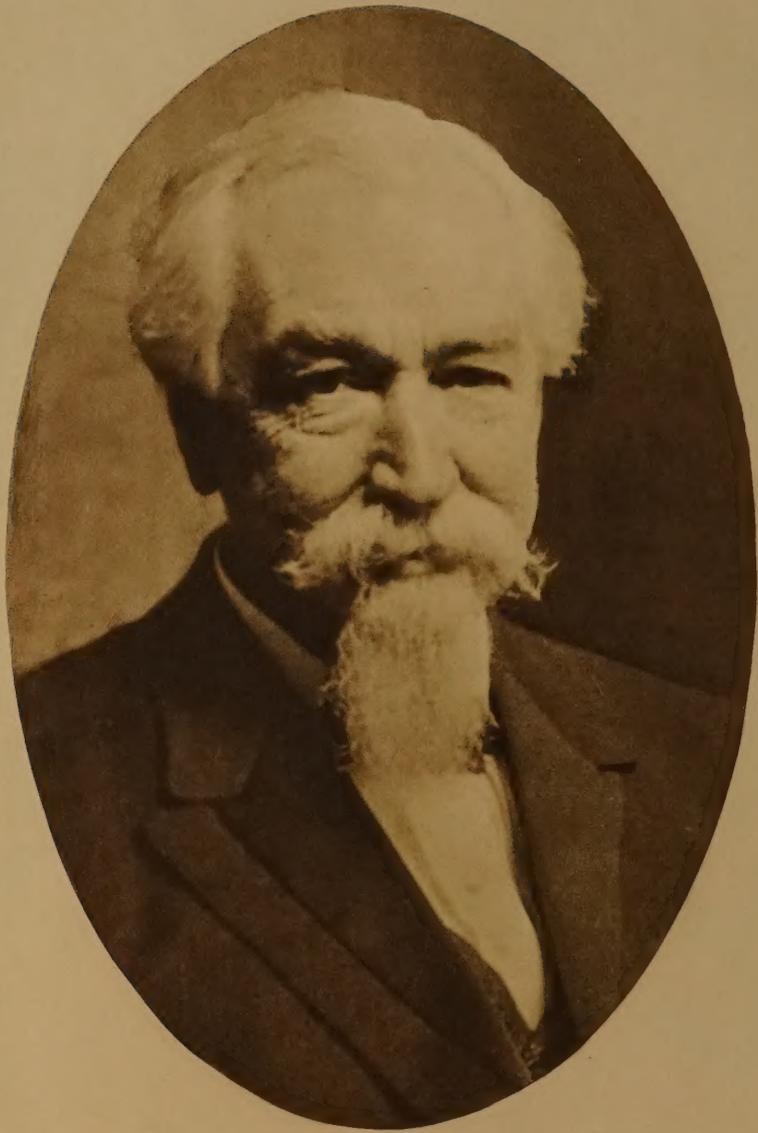
ON THE EVENINGS OF MONDAY, TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY
FEBRUARY 25th, 26th, 27th, 28th AND MARCH 1st
BEGINNING AT 8 O'CLOCK EACH EVENING

IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
FIFTH AVENUE, 58th TO 59th STREET

AND

ON THE AFTERNOONS OF
FEBRUARY 25th, 26th, 27th, 28th AND MARCH 1st, 2nd AND 4th
BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK



DE LUXE ILLUSTRATED CATALOGUE
OF THE
NOTABLE ART COLLECTION

FORMED BY THE LATE
GEORGE A. HEARN
MERCHANT, ART PATRON AND BENEFACTOR
NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AS DIRECTED BY THE TERMS OF THE WILL
Clarkson Cowl, Herbert Spencer Greims and George E. Schank
Executors

**ON THE AFTERNOONS AND EVENINGS
AT THE PLACES HEREIN STATED**

DESCRIPTIONS OF IVORY CARVINGS BY MAURICE W. BROCKWELL
DESCRIPTIONS OF MINIATURES AND OTHER CABINET OBJECTS
BY HORACE TOWNSEND

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
MADISON SQUARE SOUTH, NEW YORK

1918

L.77584



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ORDER OF SALE

EVENING SESSIONS

TO BE HELD

IN THE GRAND BALLROOM OF THE
PLAZA HOTEL

BEGINNING EACH EVENING PROMPTLY AT 8.15 O'CLOCK

MONDAY EVENING, FEBRUARY 25TH

PAINTINGS BY AMERICAN ARTISTS. CATALOGUE NOS. 1
TO 84, INCLUSIVE.

TUESDAY EVENING, FEBRUARY 26TH

PAINTINGS BY AMERICAN ARTISTS, AND WORKS OF ENGLISH,
GERMAN, SWEDISH AND OTHER PAINTERS. CATALOGUE NOS. 85
TO 170, INCLUSIVE.

WEDNESDAY EVENING, FEBRUARY 27TH

PAINTINGS BY FOREIGN ARTISTS OF THE MODERN
SCHOOLS. CATALOGUE NOS. 171 TO 263, INCLUSIVE.

THURSDAY EVENING, FEBRUARY 28TH

PAINTINGS BY EARLY ENGLISH PAINTERS, AND WORK
BY THE OLD MASTERS. CATALOGUE NOS. 264 TO 360, IN-
CLUSIVE.

FRIDAY EVENING, MARCH 1ST

THE MORE IMPORTANT PAINTINGS BY EARLY ENGLISH
ARTISTS AND NOTEWORTHY OLD MASTERS. CATALOGUE
NOS. 361 TO 452, INCLUSIVE.

AFTERNOON SESSIONS

TO BE HELD

AT THE AMERICAN ART GALLERIES

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

MONDAY AFTERNOON, FEBRUARY 25TH

JADES, LACQUERS, ENAMELS AND MISCELLANEOUS
CABINET OBJECTS. CATALOGUE NOS. 1 TO 242, IN-
CLUSIVE.

TUESDAY AFTERNOON, FEBRUARY 26TH

ANTIQUE CHINESE BLUE AND WHITE AND DECORATED
PORCELAINS AND EUROPEAN AND ORIENTAL BRONZES.
CATALOGUE NOS. 243 TO 430, INCLUSIVE.

WEDNESDAY AFTERNOON, FEBRUARY 27TH

ANTIQUE CHINESE SINGLE-COLOR PORCELAINS. CATA-
LOGUE NOS. 431 TO 634, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 28TH

REMARKABLE COLLECTION OF EUROPEAN IVORY CARV-
INGS. CATALOGUE NOS. 635 TO 862, INCLUSIVE.

FRIDAY AFTERNOON, MARCH 1ST

CONTINUATION OF THE REMARKABLE COLLECTION OF
IVORY CARVINGS. CATALOGUE NOS. 863 TO 1104, IN-
CLUSIVE.

SATURDAY AFTERNOON, MARCH 2ND

DECORATED ORIENTAL AND OTHER PORCELAINS, ART
FURNITURE, TAPESTRIES, ORIENTAL RUGS AND EM-
BROIDERIES. CATALOGUE NOS. 1107 TO 1268^E, INCLUSIVE.

MONDAY AFTERNOON, MARCH 4TH

[*Concluding Session*]

MINIATURES, SNUFFBOXES, EUROPEAN CERAMICS,
GREEK AND ROMAN GLASS, HISPANO-MORESQUE PLATES
AND MISCELLANEOUS OBJECTS. CATALOGUE NOS. 1269
TO 1510, INCLUSIVE.

INTRODUCTION

The late Mr. George A. Hearn, like many other citizens of the United States, found a pleasant and absorbing relief from the cares of a great business in collecting and studying pictures by artists of the ancient and modern schools. And in doing so he was, perhaps unconsciously, following the example set by the Merchant Princes of Europe from mediæval times down to our own day. Public galleries throughout Europe bear overwhelming evidences of this taste for the fine arts, and history has proved to us that the passion for collecting was active even during the times of internal upheavals and external wars and revolutions. We owe a vast debt to these early collectors for conserving and handing down to us monuments which might otherwise have been lost or destroyed and future generations will be no less indebted to the collectors of the past and present centuries.

The joy of possession is often the keynote of many collectors' ambition; and it is an undeniable human craving to wish to possess something which others are known to admire.

While Mr. Hearn sought rare and interesting paintings with the characteristic ardor of a man whose pastime was also his passion, yet no collector had less of the desire to monopolize. He gave and loaned as freely as he bought, and his munificent gifts to the Metropolitan Museum of Art, New York—his *monumentum aere perennis*—will keep his memory fresh throughout the ages. It is to the splendid patriotism of such men as George A. Hearn that the Metropolitan Museum of Art—an institution of only a few years' growth—now worthily ranks with the great European Galleries, which have been in process of slow formation for centuries. But it was not alone to the Metropolitan Museum that he was a benefactor, for he extended his generosity to the Brooklyn Institute of Arts and

Sciences and other art institutions, and in many other ways his philanthropy was manifested.

Apart from his public gifts, Mr. Hearn's private residence in New York was filled with paintings, while the larger gallery works were hung in the various departments of his great store. Not all of these can be placed in the first rank of quality, but most of them will undoubtedly be welcome in public and private collections. Pictures by modern American artists, landscapes, portraits, and *genre* subjects, many painted in Europe and others in America, form the larger portion of the whole collection, and numbers about two hundred. Mr. Hearn was one of the earliest collectors to anticipate the great future for American art, as he was one of its most extensive and consistent patrons. He bought many of these paintings when native art was to a great extent unappreciated, but he lived to see his judgment fully endorsed. George Inness, Winslow Homer, George H. Bogert, Homer Martin, Theodore Robinson, Alexander H. Wyant, Ralph A. Blakelock are all here, and not in small unimportant studies, but in some of the finest efforts of their mature genius; and most of the other distinguished American artists—and those who will surely live—are likewise represented in Mr. Hearn's collection.

Numerically, paintings by artists of the British school form the second section of Mr. Hearn's collection. It was not because he sprang from an old English stock that Mr. Hearn made a point of collecting pictures of England and portraits by English artists, but because they represented the highest manifestation of European art since the time of the Renaissance. Generally speaking, the English paintings range from the Van Dyck period down to the time of Mr. Hearn's death. It is true, Adriaan Hanneman was not an English painter, but he long resided in England, and he is here represented by a graceful portrait of Queen Henrietta Maria in which the influence of Van Dyck's English manner is pronounced. William Dobson, an English-born artist, and also a follower of Van Dyck, is represented by a good bust of the once famous poet Abraham Cowley, as are the two alien artists, Sir Peter Lely and Sir Godfrey Kneller,

the former by a whole-length of Anne Hyde, Duchess of York, who sat many times to the artist whose protégé he was, and by a three-quarter length of the notorious Duchess of Portsmouth, the French adventuress whom the witty Charles II nicknamed "Fubbs," on account of her plumpness, and who figures so largely in the memoirs and satires of the period. Lely's transcripts from nature are realistic rather than idealistic, and if his sitters were not always beautiful women, his dexterity in painting draperies and other accessories always renders his portraits highly decorative and attractive. Sir James Thornhill's portrait of Mrs. Benson and F. Cotes's unusually charming representation of Miss Broughton holding a mask, carry us from the Hogarth period to that of Sir Joshua Reynolds, whose genius is best represented here by the portrait of Dr. Burney, the famous musician, the father of a clever family of authors, at the head of all of which was the celebrated Fanny Burney (Madame D'Arblay), whose "Diaries" and novels are English classics.

A problem presents itself in connection with the "Blue Boy," which Mr. Hearn justly regarded as the most important English picture in his collection. A brief account of the history of the picture, so far as it can now be discovered, is given in the text of this catalogue. Mr. Hearn's version did not come to light until nearly three-quarters of a century after the Duke of Westminster's picture had passed into the Grosvenor Collection. But whether a copy by Hoppner or by someone else, Mr. Hearn's portrait is undoubtedly a great picture, and it is not in the least surprising that the New York "Blue Boy" should have held the place it has for so long a time. We can only repeat what has been said of the original: "It is as fine as Van Dyck."

The third great figure in the Early English school, George Romney, is represented by the early portrait of Miss Hollingsworth, and by a small head and shoulders, covered with a white veil, of Lady Hamilton, one of several variations. By Zoffany there is an unusually brilliant portrait of a lady, said to represent a Miss Broughton, an actress, and possibly the same personage as in Cotes's picture, but here she is not in character; it may be questioned if this refined and

distinguished-looking woman was an actress at all. The Hoppner portrait of a Miss Denison, Constable's portrait of George Garrard, A.R.A., and Sir John Watson-Gordon's Raeburn-like portrait of an unidentified gentleman are good examples of early nineteenth century British art. By Sir Francis Cotes there is a full-length portrait of Lady Stanhope, which was one of Mr. Hearn's latest purchases. Landscape painting is represented by examples of John Constable, Richard Wilson, Barker of Bath, John B. Crome, Stark, George Morland, Rathbone, Bonington and others. In modern British art Mr. Hearn was very fortunate in obtaining five fine examples by D. Y. Cameron, who has of late years attained to such eminence as an etcher, and whose pictures in oils now very rarely come into the market. Frank Bramley, Austen Brown, E. A. Hornel, John Lavery, Tom Mostyn, Will Orpen, J. J. Shannon, C. Sims, H. Speed, Henry Moore and H. H. Stanton are among the younger generation of painters represented in Mr. Hearn's collection, and all are generally recognized as forces in modern art. Of many of their pictures interesting and hitherto unpublished data have been obtained.

The small Italian section of the collection is chiefly remarkable for the fine Canaletto, "Ponte della Canareggio," and an unusually large Guardi, besides several smaller examples by the same artist: two Venetian views by Marieschi, and an excellent example of Van-nutelli. Among the older French pictures, and apart from a number of portraits of personages of the Court, attention may be called to the Claude view of Genoa, to the Clouet portrait of Charles Duc d'Orléans, and to the little head of a child by Lépicié. But it is in the art of the Barbizon and modern schools that Mr. Hearn's French pictures are most noteworthy. Corot, Diaz, Daubigny, Monticelli, Dupré and Troyon are all here in characteristic examples. The painter of old Montmartre, Georges Michel, the painter of river scenes, Eugène Boudin (by whom there are many examples), the painter of Paris, René Billotte, Harpignies, Cazin, Rosa Bonheur, are all here in attractive pictures.

The Dutch, Flemish and cognate schools are represented by some excellent portraits, notably the companion pair of a lady and a gentle-

man, painted in 1613, by a Dutch artist whose name is lost and of whose exact identity it would not be easy to determine, although we have a clue to the sitters in the two coats-of-arms. Unfortunately, there is no such clue on either the dignified portrait of a man by Mierevelt or on the engaging representation of a lady by Jan Albertz Rootius, 1661 (a very scarce master): one of the finest of all the portraits, the Jan Victoors, was one of the treasures of the collection of the Princesse Mathilde of France. The Dutch landscape and *genre* painters of the early seventeenth century are also represented by good works. The Spanish school is chiefly remarkable for a Goya portrait, not at his best, of Alvarez de Faria, a Pantoja de la Cruz portrait of an Austrian Princess and a "Flight into Egypt" by Colantes, whose bold and masterly landscape work has not been sufficiently recognized by modern writers, and examples of whose work rarely occur in the market.

In the natural order of things, Mr. Hearn's private collection will be scattered and its component parts find new homes and other masters; but his energy and success will not soon be forgotten, and his memory will be perpetuated through the ages by his many public benefactions.

W. ROBERTS.

LONDON, *August*, 1917.

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FIRST AFTERNOON'S SALE
MONDAY, FEBRUARY 25, 1918
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 242, inclusive

COLLECTION OF SNUFF BOTTLES

- 1—**PIGMY ROCK CRYSTAL SNUFF BOTTLE** *Ch'ien-lung*
Fashioned in conventional flattened form and plainly polished, including rose-colored glass stopper.

- 2—**SMALL BLUE AND WHITE SNUFF BOTTLE** *Yung Ch'êng*
Cylindric shape; the underglaze cobalt-blue presenting numerous boys at play. Bears seal mark of the period. Stained ivory red stopper.

- 3—**MINIATURE WHITE DRAGON SNUFF BOTTLE** *Yung Ch'êng*
Flattened circular form; thin porcelain with raised imperial dragons amid nebulae on both the obverse and reverse sides; showing a translucent white glaze. Unique specimen.

- 4—**SMALL WHITE AND PINK SNUFF BOTTLE** *Yung Ch'êng*
Pilgrim-bottle form, with lizard-like handles fashioned in delicate relief. The openwork base showing symbolical coin pattern bordering, partly picked out in pink glaze with gilding; body being white. Small stopper of porcelain to match.

- 5—**DECORATED RED AND BLACK SNUFF BOTTLE** *Tao Kuang*
Cylindric shape, with small neck; presenting iron-red "sleeve dogs" with a mirror-black lacquered background.

- 6—**BLUE AND WHITE SNUFF BOTTLE** *Ch'ien-lung*
Cylindric shape; cobalt-blue underglaze decoration of delicately rendered floral, palmation and *ju-i* head borderings.

- 7—PINK AND WHITE GLASS SNUFF BOTTLE *Tao Kuang*
Slender flattened shape; carnelian colored glass, cameo carving on obverse and reverse sides showing pinkish *shih lung* dragon forms against the opaque milk-white body.
- 8—WHITE AND GOLD SNUFF BOTTLE *Tao Kuang*
Flattened shape; the gold tracery showing landscape with mounted figure of a traveler crossing a bridge.
- 9—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Cylindric shape; semi-soft paste porcelain. The deep cobalt-blue underglaze painting presenting a group of three Fu-lions, or Pekingese "sleeve dogs," playing with the brocaded ball emblem. Bears a six-character mark of the period. Has coral and brass stopper.
- 10—BROWN AND GRAY AGATE SNUFF BOTTLE *Late Ch'ien-lung*
Flattened shape with cylindric neck; carved at the sides with mask and ring handles; plainly polished.
- 11—ORNATE FU LION SNUFF BOTTLE *Ch'ien-lung*
The embellishment presenting a group of Fu-lions picked out in varied colors of the *famille rose* type against a gold ground. Bears studio mark. Has ruby glazed stopper.
- 12—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Cylindric shape; the deep cobalt-blue decoration presenting a landscape with pavilion, lake and river view, including fishermen and boat.
- 13—RED AND WHITE SNUFF BOTTLE *Chia Ch'ing*
Flattened ovoidal shape with engraved sea waves in white forming a background for the rampant five clawed dragons, one of which appears on the reverse and the other on the obverse side.
- 14—SPECKLED PORCELAIN SNUFF BOTTLE *Ch'ien-lung*
Flattened ovoidal shape with small cylindric neck. Ta Ch'ing porcelain glazed with a peculiar speckling resembling the markings of a rare agate.

- 15—TALL BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Quadrangular shape; the cobalt-blue decoration showing the eight Buddhistic emblems and the eight trigrams (*pa kwa*), together with the yin-yang emblem. The shoulder sustaining four small bats. Bears an emblem mark.
- 16—BLACK AND WHITE DECORATED SNUFF BOTTLE *Tao Kuang*
Slightly flattened oviform shape, with black enameling, sustaining the figure of a young mandarin riding astride his pony and accompanied by an attendant umbrella bearer. Reverse side bears branch of plum tree.
- 17—SQUARE AGATE SNUFF BOTTLE *Ch'ien-lung*
Quadrangular shape with cylindric neck. Tan-colored clouding cut with oblong panels and sunken foot. Has rose crystal quartz top.
- 18—DECORATED PORCELAIN SNUFF BOTTLE *Ch'ien-lung*
Flattened quadrifoil shape; has turquoise-blue sides with arabesque designs in *famille rose* colors. The white reserved panel on obverse side bearing chrysanthemum flowers in natural colors, midst blue rockery, while the reverse panel side displays a poetic inscription after the calligraphic writing of Emperor Ch'ien-lung. Bears period mark underneath. Has coral-red porcelain stopper.
- 19—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Cylindrical shape, decorated in underglaze blue with figures and garden scene.
- 20—RED AND WHITE SNUFF BOTTLE *Tao Kuang*
Cylindric shape with coral-red decoration showing a Fu-dog playing with a brocaded ball.
- 21—AMETHYSTINE QUARTZ SNUFF BOTTLE *Ch'ien-lung*
Flattened upright form, plainly cut and polished.
- 22—TWO DECORATED SNUFF BOTTLES *Tao Kuang*
Cylindric shape with white bodies; sustaining figure decoration in light overglaze colors.

- 23—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
 Miniature oviform; cobalt-blue underglaze decoration presenting a landscape scene with a ch'i-lin and monkey under a pine tree, while a stork appears on the reverse side. Bears four-character mark of the period.
- 24—CURIOUS CHALCEDONY SNUFF BOTTLE *Ch'ien-lung*
 Ovoidal shape; presenting a curious translucent color with brown clouding.
- 25—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
 Graceful oviform with green glass stopper. The cobalt-blue underglaze painting showing a landscape scene with a pavilion and the figure of a man who is about to cross a bridge.
- 26—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
 Oviform. Decoration of domestic and fabulous animals in underglaze blue.
- 27—DECORATED SNUFF BOTTLE *Ch'ien-lung*
 Flattened ovoidal shape, with bold relief landscape and figure motifs. The eight Lohans are presented with their peculiar emblems on the obverse side, three of whom appear on the reverse side floating on a rustic bark over the "cosmic sea." The raised work is picked out in delicate colors of the *famille rose* variety. Has jade stopper.
- 28—RUBY AND WHITE GLASS SNUFF BOTTLE *Tao Kuang*
 Flattened shape, with cameo carving in the ruby layer, showing varied art objects against the clear white body.
- 29—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
 Cylindric shape; the cobalt-blue underglaze decoration presenting a warrior subject with horseman pictured driving past a city gate; probably a scene from the Chinese novel, "*San kuo chih*."
- 30—ORNATE WHITE PORCELAIN SNUFF BOTTLE *Yung Ch'êng*
 Flattened ovoidal shape; on obverse side the outer shell is molded with a rampant dragon, amid cloud patches in quest of the flaming pearl, while the mythical *fêng* bird appears on reverse side among cloud scrolls, covered in ivory-white glaze. The shoulder and base are uniformly bordered with *ju-i* head motifs. Has an ivory cover carved to represent a Fu-dog.

- 31—BLANC DE CHINE SNUFF BOTTLE *Ch'ien-lung*
Tapering egg form, with cylindric neck. Plainly glazed in white. Has jadeite stopper.
- 32—CARVED ROCK CRYSTAL SNUFF BOTTLE *Ch'ien-lung*
Conventional flattened shape, with sunken panels showing engraved bamboo and blossoms. Has small teakwood stand.
- 33—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Cylindrical shape. Of clear white hard paste and decorated in two shades of underglaze blue with foliage, rocks and figures of Japanese fishing.
- 34—DECORATED PORCELAIN SNUFF BOTTLE *Ch'ien-lung*
Flattened shape with ovoid contour, the decoration in overglaze *famille rose* colors representing processions of boys during the dragon festival in China, equaling our Fourth of July celebration.
- 35—CORAL RED AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Cylindric shape; white porcelain, with five-claw *rouge-de-fer* (iron-red) dragon pursuing the effulgent pearl. Bears four-character mark.
- 36—RARE GLASS SNUFF BOTTLE *Ch'ien-lung*
Ovoidal shape, with small cylindric neck and thin sides. Fine color with iridescence. Has gold stone stopper.
- 37—BLUE AND RED DECORATED SNUFF BOTTLE *Tao Kuang*
Cylindric shape, presenting varied circular crests in floral and geometric forms, carefully painted in cobalt-blue and copper red under the glaze against the white ground.
- 38—BLUE AND WHITE SNUFF BOTTLE *Chia Ch'ing*
Cylindric shape, the decoration showing playing boys that ride upon varied animals, such as the tiger, lion, elephant and antelope.
- 39—SNUFF BOTTLE
Covered with an iridescent black glaze and decorated with Fu-dogs and fire emblems in coral red.

- 40—**RUSSET RED PORCELAIN SNUFF BOTTLE** *Tao Kuang*
 Conventional flattened shape, with dull, clouded *flambé* glazing trending to copper-red tones. Has green jade-like stopper.
- 41—**SNUFF BOTTLE** *Ch'ien-lung*
 Similar to the preceding. Bearing three Chinese characters, *Tze-ying-hsin*, meaning "proper steadfast heart."
- 42—**BLUE AND WHITE SNUFF BOTTLE** *Chia Ch'ing*
 Cylindric shape; the cobalt-blue underglaze decoration depicting numerous boys at play, some riding upon animals; without mark. Has ivory stopper.
- 43—**BLUE AND WHITE GLASS SNUFF BOTTLE** *Tao Kuang*
 Carved in the form of a blue cameo sunfish against a camphor-like background.
- 44—**CORAL RED AND WHITE SNUFF BOTTLE** *Chia Ch'ing*
 Flattened ovoidal shape, with engraved sea waves in white forming a background for the rampant five-clawed dragons, one of which appears on the reverse and the other on the obverse sides.
- 45—**SMOKE CRYSTAL SNUFF BOTTLE** *Ch'ien-lung*
 Plainly cut, except for the raised and plainly polished panels. Has pink quartz stopper.
- 46—**BLUE AND WHITE SNUFF BOTTLE** *Ch'ien-lung*
 Cylindric shape, presenting a light blue underglaze decoration in the form of a domestic scene, including view of a pavilion, trees and boy with his dog.
- 47—**DECORATED PORCELAIN SNUFF BOTTLE** *Ch'ien-lung*
 Flattened ovoidal shape, with overglaze decoration showing a flowering tree with red bird on its stem, together with the mark of the artist (Chang Chih Hsien), while the reverse shows art objects in low tones.
- 48—**RED CINNABAR LACQUER SNUFF BOTTLE** *Ch'ien-lung*
 Conventional flattened form; carving on either side, with deep cutting, presenting human figures and the tessellated floor of a pavilion; the accessories including fir trees and cloud scrolls. The under side is carved with an ancient "Shou" mark of longevity. Has Persian silver filigree stopper with coral and turquoise-colored setting.

- 49—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Cylindric shape; the rich underglaze cobalt-blue decoration is composed with a formal floral brocading that uniformly covers the white surface.
- 50—WHITE LOTUS LEAF SNUFF BOTTLE *Yung Ch'êng*
Fashioned in form of a foliated lotus leaf, with stems and small bud at the side, including a small seed-pod; steatitic soft-paste porcelain delicately modeled in relief and covered with a lustrous white glaze.
- 51—SMALL DECORATED VASE *Tao Kuang*
Gallipot shape, with *famille rose* overglaze decoration, presenting the eight Lohans riding on green waves of the water and on the backs of mythical animals. Has seal mark of the artist.
- 52—TWIN JADEITE SNUFF BOTTLES *Ch'ien-lung*
Slender conjoined forms, with pear-shaped contours; one bottle showing a light moss-green clouding and the second a grayish white *fei-ts'ui* variety. Silver stoppers with ruby setting.
- 53—BLUE AND WHITE SNUFF BOTTLE *Tao Kuang*
Cylindric shape; the cobalt-blue underglaze decoration consisting of peony flower pattern, while the base is encircled by a small bordering of lotus stamens. Has imitation jade stopper.
- 54—YELLOW AND RUSSET GLASS SNUFF BOTTLE *Ch'ien-lung*
Cylindric shape, with deep carving, presenting the *shuang hsi* characters or "Double bliss" devices, with fret border at base and neck.
- 55—SMALL BLOOD STONE SNUFF BOTTLE *Yung Ch'êng*
Slender flattened form with olive-brown and red clouding showing dim lustre, without ornament.
- 56—DECORATED PORCELAIN SNUFF BOTTLE *Tao Kuang*
Flattened ovoidal shape; presenting figure decoration in light *famille rose* colors against the white ground. The reverse side showing warriors on horseback; probably from the historical episode of "The Three Kingdoms." Bears mark of its period.

- 57—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Cylindric shape with brilliant cobalt-blue underglaze decoration depicting a five-clawed dragon on white ground. Has green glass stopper.
- 58—RED AND WHITE GLASS SNUFF BOTTLE *Tao Kuang*
Conventional flattened shape with light ruby-red carving showing varied art objects in relief against the camphor-like background. Has metal and ruby glass stopper.
- 59—RUBY GLASS SNUFF BOTTLE *Ch'ien-lung*
Tapering shape, the cameo carving including a stork, bat, diving carp, and dragon amid sea waves and scrolls.
- 60—DECORATED VASE *Ch'ien-lung*
Cylindric shape; the decoration on white ground presenting red and yellow sunfish swimming amid lotus flowers together with underglaze blue sea-weed.
- 61—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Cylindric shape; the cobalt-blue underglaze decoration showing a pair of dragons in quest of the effulgent jewel amid cloud strata and over a bordering of waves at the base. Has jadeite stopper.
- 62—LIGHT BLUE GLASS SNUFF BOTTLE *Chia Ch'ing*
Ovoidal form with cylindric neck; plainly fashioned without carving.
- 63—ORNATE CORAL RED PORCELAIN SNUFF BOTTLE *Ch'ien-lung*
Conventional flattened form, with playing Fu-dogs against an open network ground with undercutting. Fashioned to resemble cinnabar lacquer carving.
- 64—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Fashioned in form of a miniature wine jar; with cobalt-blue underglaze decoration depicting a landscape with lake and fishermen in its details. Has stopper.
- 65—IMITATION JADE SNUFF BOTTLE
Flattened form, the colored glass with translucent white ground showing emerald-green streak of the *fei-ts'ui* type. Has jadeite stopper.

- 66—SMALL DECORATED VASE *Ch'ien-lung*
Gourd shape, with red bat handles. The overglaze decoration showing vines with rose-colored fruit and coral red bats.
- 67—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Cylindric shape; the cobalt-blue decoration under the glaze depicting boys at play, probably during the "Feast of Lanterns." Has green coral and ivory stopper.
- 68—OLD TURQUOISE SNUFF BOTTLE *Yung Ch'êng*
Flattened form, with small rounded neck. The turquoise showing greenish color with black crackle-like marking. With pink glass stopper.
- 69—LAPIS BLUE PORCELAIN SNUFF BOTTLE *Chia Ch'ing*
Flattened shape, with raised embellishment. The outer shell is formed by Peking "sleeve dogs" playing amidst scrolling fillets; uniformly covered with a lapis-blue glaze.
- 70—DECORATED PORCELAIN SNUFF BOTTLE *Tao Kuang*
Ovoidal shape; with circular panels presenting raised figures of mandarins and their boy attendants, picked out in varied colors against the white ground. The sides showing greenish-blue arabesque and floral patterns on a pink ground. Has green jadeite stopper with brass mounting.
- 71—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Cylindric shape; the underglaze cobalt-blue decoration depicting boys at play, together with view of a pavilion interior. Has coral stopper.
- 72—RUBY RED GLASS SNUFF BOTTLE *Ch'ien-lung*
Slender flattened shape; the translucent glass showing a translucent even "pigeon-blood" red color.
- 73—PORCELAIN COIN SNUFF BOTTLE *Chia Ch'ing*
Flattened quatrefoil form, decorated to represent varied coins or "cash," picked out in greenish glaze and with the raised characters in gold. They bear the names of emperors, Shun-chih, K'ang-hsi, Yung Ch'êng and Ch'ien-lung; being an exact facsimile of the current coin of the periods. The reverse side sustains other coins, with Manchu characters, meaning "Everywhere valid in commercial transactions." Has metal and coral stopper.

- 74—OPAQUE WHITE GLASS SNUFF BOTTLE *Tab Kuang*
 Ovoidal shape, with broad cylindrical neck, the opalescent white glass showing a jade-like translucency.
- 75—BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
 Cylindric shape; the underglaze cobalt-blue decoration depicting a group of three figures. Has coral and brass stopper.
- 76—AMBER YELLOW AND WHITE GLASS SNUFF BOTTLE *Chia Ch'ing*
 Flattened form, with translucent amber-yellow carving, showing lotus plant against the clear glass ground. Has green-colored glass stopper.
- 77—MOSS AGATE SNUFF BOTTLE *Ch'ien-lung*
 Slender flattened shape; showing clouding of seal-red and olive-green tones, plainly polished.
- 78—PEACH RED AND WHITE SNUFF BOTTLE *Yung Ch'êng*
 Cylindric shape, white body with underglaze copper-red decoration showing a soft peach-bloom tint, and depicting Chung-Kuei, the demon queller, with sword in hand, attacking bats that have escaped from a jar.
- 79—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
 Slender oviform. The deep cobalt-blue underglaze decoration depicting a five-clawed dragon rampant amid peony flowers against the white ground.
- 80—SAPPHIRE-BLUE GLASS SNUFF BOTTLE *Tao Kuang*
 Graceful flattened shape, with small rudimentary ring handles at the side. The obverse and reverse sides showing engraved floral twigs.
- 81—DRAGON AND PHOENIX BIRD SNUFF BOTTLE *Ch'ien-lung*
 Slender ovoidal shape; the obverse side with delicately molded coral-red dragon, posed amid multicolored cloud scrolls in pursuit of the "effulgent jewel." The reverse side presenting a phoenix picked out in *famille rose* colors. These ornate designs are executed in high relief. Bears studio mark. Has metal stopper with red glass top.

- 82—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Graceful oviform, with cobalt-blue decoration showing an interior of a pavilion occupied by a weaver and his loom and a scene with palm trees, including an agriculturist ploughing with his buffalo ox.
- 83—MOSS AGATE SNUFF BOTTLE *Ch'ien-lung*
Conventional flattened shape without ornament. Showing mottled moss-green and brown marking. Has pinkish rose glass stopper.
- 84—CORAL RED SNUFF BOTTLE *Ch'ien-lung*
Flattened shape with raised ornamentation presenting the eight Buddhistic emblem of Good Augury together with floral scrolls, molded in high relief, and uniformly covered with a coral-red glaze.
- 85—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Cylindric shape; the cobalt-blue underglaze decoration depicting a landscape with tall cliffs and trees among which appear small figures.
- 86—BROWNISH RED BLENDED GLASS SNUFF BOTTLE *Ch'ien-lung*
Flattened shape, the obverse side with rudimentary handles resembling agate, showing a rooster carved in gray in relief among herbage, while the reverse side is plainly cut. Has green glass stopper.
- 87—BLUE AND WHITE SNUFF BOTTLE *Ch'ien-lung*
Cylindrical form with small tubular neck. The cobalt-blue underglaze decoration presenting a rampant five-clawed dragon.
- 88—ORIENTAL AGATE SNUFF BOTTLE *Ch'ien-lung*
Conventional flattened shape, with two rudimentary carved ring handles. Has green glass stopper.
- 89—GRAY CHALCEDONY AGATE SNUFF BOTTLE *Ch'ien-lung*
Conventional rounded form with cylindric neck. Plainly polished.
- 90—RUBY GLASS SNUFF BOTTLE
Flat ovoidal shape with mask handles. Glass showing dull lustre.

- 91—WHITE JADE SNUFF BOTTLE *Ch'ien-lung*
Carved in form of a fruit with stem and foliage cut in relief. Has green and white *fei-ts'ui* stopper.
- 92—CAMEO BLUE AND WHITE SNUFF BOTTLE *Tao Kuang*
Camphor glass, carved in bold blue relief, with horseman on the obverse side attended by his boy, while the reverse shows an old man astride a donkey, driven by his servant. Has ruby glass stopper.
- 93—ORIENTAL ONYX SNUFF BOTTLE *Ch'ien-lung*
With brown and gray marking, showing crystalline quality at the neck and shoulder.
- 94—CRYSTAL QUARTZ SNUFF BOTTLE *Ch'ien-lung*
Flattened form, with carved rudimentary side handles. Showing clouded camphor-like crystallization. Has green jadeite stopper.
- 95—BLUE AND WHITE GLASS SNUFF BOTTLE *Tao Kuang*
Carved in cameo relief, with archaic dragon and tiger in light sapphire-blue on a ground of camphor glass. Has blue porcelain stopper.
- 96—BLUE AND WHITE SNUFF BOTTLE *K'ang-hsi*
The cobalt-blue underglaze decoration showing landscape with agriculturist leading a buffalo, while the reverse side displays a pavilion with scholar reading a scroll.
- 97—PEKING ENAMEL SNUFF BOTTLE *Tao Kuang*
With brilliant ultramarine blue enameling on copper presenting two round figure panels. The base and neck sustaining green leaf borders delicately outlined, and bats hold suspended vases on the sides.
- 98—SARD AGATE SNUFF BOTTLE *Ch'ien-lung*
Bulbous ovoidal shape with delicate carving; the obverse side presenting a lotus plant with brown flecking, while the reverse sustains a branch of peach tree, carved with a flying bat in the brown zones.
- 99—GRAYISH WHITE CRACKLE SNUFF BOTTLE *Yung Ch'êng*
Tapering cylindric shape; invested with a lustrous grayish white glaze, showing small crackle. Has biscuit foot, and metal and coral studded stopper. Has carved ivory and red-stained stand.

100—LARGE BLUE AND WHITE SNUFF BOTTLE *Yung Ch'êng*
Cylindric shape, with rounded shoulder and base. The cobalt-blue underglaze decoration depicting varied animals, notably a ch'i-lin with dragon head, elephant, tiger, lion, antelope, deer, leopard and buffalo.

101—LARGE BLUE AND RED SNUFF BOTTLE *K'ang-hsi*
Cylindric form with small neck. The underglaze cobalt-blue decoration presents two dragons in quest of the effulgent pearl, with a copper-red ground of diagonal hatched crossing.

JADES AND OTHER HARD STONES

102—MALACHITE BEADS
Strand of thirty specimens.

103—THREE POLISHED YELLOW AMBER SPECIMENS
Ovated and drop shapes.

104—CHINESE CARVED RED AMBER FISH EMBLEM
Ch'ien-lung period.

105—EUROPEAN AGATE FOR SEALS
Triple form, with French coat-of-arms, and coronet crested monograms.

106—TWO HARD STONE SPECIMENS
Malachite and lapis-lazuli.

107—CHINESE JADEITE GIRDLE PENDANT
Fei-ts'ui yü specimen.

108—LADY'S FEI-TS'UI HAIR ORNAMENT
Jadeite specimen.

109—PINKISH CARNELIAN AGATE PAPER WEIGHT *Tao Kuang*
Pinkish egg-shape, without carving, and plainly polished.

- 110—TWO OLD RED AMBER TABLETS
 Oblong shapes, with openwork, and the Chinese character for “Good Luck” and “Universal Restraint” carved on both sides, enclosed by pierced dragon forms. Has stand.
- 111—SMALL DARK GREEN JADE LOTUS-LEAF DISH
 Spinach-colored nephrite specimen; carved in form of a curling leaf.
- 112—TWO JADEITE BRACELETS
 Plainly polished and showing green markings.
- 113—WHITE JADEITE TABLET
 Circular shape, with pierced ornaments, including floral scrolls and parrot.
- 114—THIN WHITE JADE TABLET
 Rounded oblong shape, with pierced carving, including the figures of boys amid leafy scrolls.
- 115—TWO JADEITE BRACELETS
 Plainly polished light sea-green *fei-ts'ui* specimens.
- 116—WHITE JADE GIRDLE ORNAMENT
 Flat form of a Chinese “dragon festival” barge, the pierced details showing banners and oarsmen.
- 117—WHITE JADE TABLET *Ch'ien-lung*
 Oblong shape, with pierced design, including a dragon amid lotus flowers and scrolls.
- 118—WHITE JADE TABLET *Ch'ien-lung*
 Circular shape, with small scalloped edge, the pierced carving with dragon, including two Chinese characters “Chi hsiang,” meaning “good fortune.”
- 119—WHITE JADE PENDANT *Ch'ien-lung*
 Thinly fashioned and pierced to represent a symbolic bat with spreading wings delicately carved.

- 120—WHITE JADE DRAGON PLAQUETTE *K'ang-hsi*
 Elongated square shape with pierced work carving presenting a rampant dragon amid lotus flowers.
3 by 2¼ inches.
- 121—WHITE JADE GIRDLE ORNAMENT *Ch'ien-lung*
 Fashioned with piercing to represent a "dragon festival" barge with oarsmen and display of banners.
Length, 4 inches.
- 122—TRANSLUCENT WHITE JADE PLAQUETTE *Ch'ien-lung*
 Oblong shape, with round corners and pierced carving showing two sages amid flower scrolls.
Length, 3¼ by 2¼ inches.
- 123—WHITE JADE GIRDLE ORNAMENT
 Flat shape with gourd-like contour sustaining a movable panel carved to represent a bat emblem.
Length, 3⅛ inches.
- 124—WHITE JADE GIRDLE ORNAMENT *Ch'ien-lung*
 Flat form of a "dragon festival" barge, with pierced carving showing banners and numerous oarsmen.
Length, 3¾ inches.
- 125—WHITE JADE BOX *Ch'ien-lung*
 Circular shape with pierced openwork cover, presenting the "five bat" emblems of good wishes.
Diameter, 1⅞ inches.
- 126—WHITE JADE GIRDLE TABLET
 Rounded form of a talisman with cloud and dragon carving centered by a movable carved panel with figure of a youth.
Diameter, 2 inches.
- 127—WHITE JADE TABLET *Ch'ien-lung*
 With pierced cutting presenting the double fish emblem and Shou mark of longevity, held by bat and triangle. Mounted as a miniature screen on teakwood.
Height, 2 by 2½ inches.

128—GRAYISH WHITE JADE DRAGON TABLET *Yung Ch'êng*
Elongated square shape with piercing displaying a dragon and lotus
flower motif.
2⁵/₈ by 2¹/₄ inches.

129—GRAYISH WHITE JADE PLAQUETTE *K'ang-hsi*
Square shape, the pierced carving with angular rim border showing a
boy with lotus flowers together with another who is feeding birds.
3 by 2⁵/₈ inches.

130—GRAYISH WHITE JADE FISH DRAGON TABLET *Yung Ch'êng*
Elongated square shape with outer bordering of small discs, displaying
a dragon head and fish tail among waves.
3 by 2¹/₄ inches.

131—GRAYISH WHITE JADE PLAQUETTE *K'ang-hsi*
Oblong shape with opening for belt at its back and small scalloped
edge; the surface with openwork and undercutting displaying two chil-
dren among delicately carved flowers.
3 by 1⁷/₈ inches.

132—WHITE JADE GIRDLE TABLET
Square shape with dragon end, cord and red ivory bead. The relief
carving on obverse side presents a sage (like Confucius) in meditation.
The reverse side bears an inscription on his daily virtue, "With clean
thought and even mind he regards all events in life, whether good or
ill, undisturbed in repose."
1³/₄ by 1¹/₂ inches.

133—TWO GREEN FEI-TS'UI JADE TABLETS
Thin square-shaped, with piercing representing bat and "wheel of law"
emblems.
1³/₄ by 1¹/₂ inches.

134—FINE JADEITE GIRDLE PENDANT
Oblong shape of emerald green *fei-ts'ui* color, with pierced carving, in-
cluding "Peking sleeve dogs" and pines. Cord loop with ivory bead.
Length, 2¹/₄ inches.

- 135—GRAYISH WHITE JADE TABLET *Yung Ch'êng*
Circular shape, with scalloped edge and openwork carving presenting a bird and lotus flowers, with seed cups.
Diameter, 3½ inches.
- 136—GRAYISH WHITE JADE DRAGON PLAQUETTE *K'ang-hsi*
Elongated square form with pierced carving, presenting a rampant dragon in pursuit of the effulgent jewel.
3½ by 2¾ inches.
- 137—WHITE JADE PLAQUETTE
Vaselike form of a resonant stone carved with fillets and supported by bats at either end.
Length, 4 by 2¼ inches.
From the Heber R. Bishop Collection.
- 138—GRAYISH WHITE JADE PLAQUETTE *K'ang-hsi*
Elliptical convex shape with relief carving, presenting twigs of the peach tree and its symbolic fruit, together with two bats.
4¼ by 2⅜ inches.
From the Heber R. Bishop Collection.
- 139—WHITE JADE PLAQUETTE *K'ang-hsi*
Oval shape, the low relief carving showing a pair of butterflies and floral stems.
4 by 3½ inches.
From the Heber R. Bishop Collection.
- 140—CHINESE JADE AND SILVER BREAST ORNAMENT
Composed with three silver pendent strands that hold varied small jade plaquettes; suspended from a dragon axle device.
- 141—WHITE JADE ORNAMENT *Ch'ien-lung*
Carved in the form of pomegranate fruit with small frog; cut in the round. Has teakwood stand.
- 142—WHITE JADE ORNAMENT
Carved to represent the figure of a boy rowing a boat. The details include a jar of flowers and a bird.
Height, 2 inches; length, 3¾ inches.

- 143—WHITE JADE FIGURE *Ch'ien-lung*
 Representing a youth with frog and besom broom; the finely carved details on the figure including a gourd bottle that is suspended from its girdle.
Height, 3 inches; width, 3 inches.
- 144—GRAYISH WHITE JADE CRAB
 Of translucent quality, carved from a nephrite boulder in natural size.
3 by 4½ inches.
- 145—JADEITE PENCIL VASE *Ch'ien-lung*
 Slender cylindric shape; the translucent grayish-white *fei-ts'ui* jade showing a blending of pale green and pinkish tones.
Height, 4¾ inches.
- 146—JADEITE JAR WITH COVER
 Fashioned after an ancient bronze in brilliant green *fei-ts'ui* with elephant-head handles. The carving presenting grotesque ogre-head masks.
Height, 4¼ inches.
- 147—JADEITE BOWL WITH COVER *Yung Ch'êng*
 Thinly cut sides, with translucent green clouding of the melting snow and moss flecked variety. The carving in relief presenting Buddhistic emblems of good augury.
Diameter, 4½ inches.
- 148—GRAYISH WHITE JADE LIBATION CUP *Ming*
 Cylindric form, with undercut tiger handle and three mask-like feet. The exterior of cup is carved in low relief with three dragons.
Height, 3 inches; diameter, 2½ inches.
- 149—WHITE JADE FIGURINE *Ch'ien-lung*
 Representing Shou Lao, the god of longevity, with long beard and carrying his staff.
Height, 5½ inches.

150—GRAYISH WHITE JADE JAR WITH COVER *Ch'ien-lung*

Flattened oval shape, supported by two flanking cloud scrolls; carved with undercut bats, and shown in free relief. The small cover is surmounted by a coiling dragon.

Height, 4 $\frac{1}{4}$ inches; width, 5 $\frac{1}{2}$ between handles.

151—WHITE JADE DRAGON VASE *K'ang-hsi*

Slender ovated form and even color. The carving in free relief showing two dragons in quest of the effulgent pearl.

Height, 6 $\frac{3}{4}$ inches.

152—RETICULATED GRAYISH WHITE JADE INCENSE BOWL WITH COVER

Low oviform, with flowered openwork handles, carved with intricate open piercing, the bowl and cover showing rich floral details with undercutting. The cover is surmounted by an openwork flowering knob in harmony with the other design. Ch'ien-lung period.

Height, 4 $\frac{1}{2}$ inches; width, 7 $\frac{1}{2}$ between handles.

153—TWO JADEITE BOWLS WITH COVERS *Ch'ien-lung*

Thinly cut sides showing a translucent blending of the variety called hua hsueh tai ts'ao, meaning bits of moss entangled with melting snow.

Height, 3 $\frac{1}{2}$ inches; diameter, 4 $\frac{7}{8}$ inches.

154—GRAYISH WHITE JADE VASE *K'ang-hsi*

Fashioned in ovated form after an ancient bronze; the carving including small handles and broad heratic details in bands, with ogre masks; the sides being finished with vertical ribbings.

Height, 6 $\frac{1}{2}$ inches.

155—GRAYISH WHITE JADE BRUSH HOLDER

Flattened oval formed pi-tung with massive sides; the carving in relief showing hanging wistaria vines, fir trees and storks.

Height, 7 inches.

156—DARK GREEN JADE CARP VASE *K'ang-hsi*

Presenting a semi-translucent spinach-green nephrite color, strongly carved to represent a carp that is leaping from the waves forming the base. A small fish appears on the sides of the larger fish.

Height, 7 inches.

- 157—MOSS-GREEN JADE JOSS-STICK HOLDER *Ch'ien-lung*
 Uniquely carved to represent two slender stems with hollowing (joss-stick holders), that appear amidst tall blades of bending grass, carved in the round.
Height, 8 inches; width, 5 inches.
- 158—GRAYISH WHITE JADE DISH *K'ang-hsi*
 Fashioned in the form of a blossom with two extended rim handles in open floral scroll design.
Width, 6½ inches between handles; diameter, 4 inches.
- 159—DARK GRAYISH AGATE COUPE *Ch'ien-lung*
 Carved in fungi-form, with relief stem and free undercut foliage, the details including young bamboo shoots. The gray agate showing white marking with fine polishing.
Height, 2¾ inches; width, 5 inches.
- 160—GRAY AND BROWN SOAPSTONE PENCIL HOLDER *Tao Kuang*
 Carved together with a small water cup to represent hills and flowering plant.
Height, 2½ inches; length, 4 inches.
- 161—ANOTHER SOAPSTONE PENCIL HOLDER
 Carved together with cup, and representing peach and foliage forms with openwork and undercutting.
Height, 2¾ inches; length, 4¼ inches.
- 162—BLENDED RED AND GRAY SOAPSTONE VASE
 Carved in rustic form with openwork and undercut foliage. Has teak-wood stand.
Height, 4¾ inches with stand.
- 163—ANOTHER SOAPSTONE VASE
 Carved in rustic form similar to the preceding. With stand.
Height, 5 inches.

164—NORTHERN INDIAN STONE CARVING

Of deep black color; representing a totem and the record of a traditional overwhelming flood.

Height, 7 inches; width, 12 inches.

From the Clarkson Cowl Expedition and presented to Mr. Hearn in 1898.

165—CHINESE BLUE GLASS BOTTLE

Ch'ien-lung

Bell-shaped and showing an even turquoise-blue *liu lu* color, without embellishment.

Height, 5¼ inches.

166—CHINESE BLUE GLASS BOTTLE

Ch'ien-lung

Pear-shaped profile with ribbing. The *liu lu* semi-opaque glass showing a brilliant turquoise-blue tinge.

Height, 6 inches.

167—BLUE GLASS BOTTLE WITH STAND

Ch'ien-lung

Pear shape, presenting a translucent deep sapphire-blue tinge and bearing seal mark of the Ch'ien-lung period. (Slightly injured at the neck.)

Height, 7½ inches.

168—TURQUOISE-BLUE GLASS BOTTLE

Ch'ien-lung

Bell shape with slender neck. The *liu lu* semi-opaque glass showing a brilliant turquoise-blue color, without embellishment.

Height, 7½ inches.

169—WHITE AND RED GLASS BOTTLE

Ch'ien-lung

Oviform, with opaque white body sustaining carved red lotus flowers, together with fish cut in relief.

Height, 7 inches.

170—EMU EGG

The egg of a large Australian ostrich-like bird and said to be almost extinct.

Diameter, 5 inches.

171—OSTRICH EGGS

Two fine specimens. Without decoration.

Diameter, 6 inches.

CINNABAR LACQUER AND WOOD OBJECTS

172—ANTIQUE WOOD CARVED BRUSH REST

Representing a hilly landscape with habitation and small figures, including a company of Taoist genii and Lao tsze riding on an ox.

Height, 2½ inches; width, 3 inches.

173—ANTIQUE CARVED WOOD BRUSH REST

Representing a landscape with mountains, trees and the figure of a sage in bold relief.

Height, 3 inches; width, 6 inches.

174—JAPANESE CINNABAR LACQUER INRO

Five compartments, showing raised floral design with medium deep carving; has ivory netsuke carved in form of a rodent and shell.

175—CHINESE CINNABAR LACQUER CUP WITH STEM *Ch'ien-lung*

Shallow *pa pei* form, carved in Peking style with deep cutting; the details with figures showing scholars variously engaged in the "Four elegant accomplishments"; while the stem is carved with a dragon.

Height, 8⅜ inches; diameter, 3½ inches.

176—CARVED CINNABAR LACQUER CUP *Ch'ien-lung*

Shallow *pa pei* form, carved in Peking style with deep cutting; the details with figures showing scholars variously engaged in the "Four elegant accomplishments"; while the stem is carved with a dragon.

Height, 8⅜ inches; diameter, 3½ inches.

177—CARVED RED PEKING LACQUER TRAY *Ch'ien-lung*

Curiously rounded viola form; carved with landscape subject, including habitations, pine trees and a traveler with boy attendant, who prepares a fire for tea.

Length, 10 inches; width, 8 inches.

178—CARVED CINNABAR LACQUER VASE *Ch'ien-lung*

Low oviform; the red lacquer being thickly applied on a body of metal and carved with medallions that display symbolic stork and deer designs, while the neck is encircled by ascending palm leaves.

Height, 5½ inches.



179

180

179

- 179—TWO CINNABAR LACQUER BRUSH HOLDERS *Ch'ien-lung*
 Cylindrical pi-ting shape with deep cinnabar lacquer carving presenting landscape with the company of eight Taoist genii on the hills of immortality.

Height, 5 inches; diameter, 5 inches.

- 180—CARVED SOOCHOW LACQUER BOX *Ch'ien-lung*
 Square shape, with inverted corners; the cover is carved with landscape, horseman and his attendant passing habitations.

Height, 3 inches; 6¾ inches square.

- 181—CARVED PEKING LACQUER PLATE *Ch'ien-lung*
 Presenting a delicately carved floral motif of the so-called *millefleur* variety; the reverse side of border showing similar floral carving.

Diameter, 11¾ inches.

- 182—CARVED SOOCHOW LACQUER CANDLESTICK *Chia Ch'ing*
 Tall quadrangular shape, tapering down to a low spreading base, deeply carved with landscape scenery, showing the hills of the immortals, together with eight Taoist genii or Pa Hsien.

Height, 18 inches.

- 183—CARVED PEKING LACQUER VASE *Ch'ien-lung*
Oviform with *ju-i* shaped handles; the cinnabar lacquer is deeply carved with lotus flower scrolls on a ground of small fretting and finished by a palm-leaf border at the neck.

Height, 11½ inches.

(Illustrated)

- 184—CARVED PEKING LACQUER SECTIONAL JAR AND COVER
Flattened oviform, with handles; fashioned in four compartments, the delicately carved details showing phœnix-bird and dragon scrolls arranged in horizontal band forms. Has cinnabar lacquer stand.

Height, 13 inches.

(Illustrated)

- 185—CINNABAR LACQUER PRESENTATION BOX *Ch'ien-lung*
The cover with landscape carving including a bordering with the eight Buddhistic emblems amidst floral scrolls. The details of landscape including deer and habitations of the eight Taoist genii or Pa Hsien, together with Lao tszu, the god of longevity. Has Chinese cloth stand.

Height, 6½ inches; diameter, 14 inches.

(Illustrated)

- 186—CINNABAR LACQUER ETAGÈRE STAND *Tao Kuang*
Its varied open shelves are carved with a delicate fret pattern throughout.

Height, 7¼ inches; length, 16 by 5 inches.

- 187—SOOCHOW LACQUER PRESENTATION BOX *Chia Ch'ing*
Large rounded shape with cover, presenting the nine-dragon motif deeply carved in the red cinnabar lacquer on a ground of scrolling waves. Interior is lacquered in black. Has cinnabar lacquer stand.

Height, 9 inches; diameter, 12 inches.

- 188—CARVED CINNABAR LACQUER STAND *Tao Kuang*
With cover; leaf top, raised on three feet. The top is carved with landscape subject and human figures.

Height, 21 inches; diameter, 15 inches.



184



185



183

EUROPEAN ENAMELS, CRYSTALS AND CABINET OBJECTS

189—THREE SILVER MEDALS

- (A) Coronation medal of King Edward VII.
 - (B) Peter Cooper memorial medal.
 - (C) Anniversary medal of New York Historical Society.
- Two in leather cases.

190—TWO CABINET OBJECTS

- (A) Oval medallion set in silver frame with cut rock-crystal front and back. On one side a miniature painting in water colors of a saint adorning a crucifix. Below, the initials "S.M.M."
- (B) A Maltese cross with yellow translucent stone arms and gold center enclosing plaited hair.

191—TWO ITALIAN PENDANTS

Sixteenth century

- (A) Oval reliquary in carved ebony frame with crystal front and back. On one side miniature painting of St. Anthony of Padua, on the other side relics of the Saint.
- (B) Oval locket with silver cable pattern frame and crystal front and back. On one side a miniature painting of the Crucifixion with the Virgin and St. John, on the other side the Baptism of Christ.

192—TWO VIENNESE ENAMELED PENDANTS

- (A) Mural tablet shaped frame with arched top and pilasters enclosing a modeled figure of Apollo. The back of plain metal decorated with champlevé enamels.
- (B) Scrolled and pierced frame set with paste jewels, enclosing a subject of the "Flight into Egypt." The back of plain metal with champlevé enamels.

Heights, 3½ inches and 2¼ inches.

193—VIENNESE CRYSTAL LOCKET *Style of the sixteenth century*

Oval hinged locket, the frame enameled with a scrolled border, front and back of crystal enclosing a modeled and enameled subject of the "Conversion of St. Hubert."

Height, 2½ inches.

194—FIVE SILVER AND GOLD ORNAMENTS

Three seals of silver, one of gold and enamel, and a gold ring set with a scarabæus.

195—THREE VIENNESE ENAMELED PENDANTS

- (A) Shaped as a lamb with baroque pearl body.
 - (B) Shaped as a camel enameled in colors.
 - (C) Shaped as St. George on horseback killing the Dragon.
- In translucent enamels and suspended by a chain set with small baroque pearls.

196—TWO PIECES OF JEWELRY

- (A) A brooch formed as a peacock with one movable wing, solidly set with imitation jewels and pearls.
- (B) Gold stick-pin formed of an amethyst carved with the heads of a bearded man and a girl.

197—FOUR VIENNESE ENAMELED ORNAMENTS

- (A) Two scent-bottles of ruby glass, with silver and enamel mounts.
- (B) Crystal and enamel ewer.
- (C) Enameled box.

198—VIENNESE ENAMELED FIGURE *Style of sixteenth century*

Figure of a singing toper holding in one hand a cup, in the other a bunch of grapes, and sitting cross-legged on a barrel. The front of his body is formed of a baroque pearl, the back and rest of the figure enameled. The grapes are of pearl.

Height, 2½ inches.

199—CHINESE ENAMELED ORNAMENT

Model of a Chinese junk in silver, with engraved and pierced lateen sails, enameled flags and a scrolled enameled figure head. On carved teakwood stand.

Height, 4 inches.

200—TWO VIENNESE ENAMELED FIGURES

- (A) Figures of St. George on horseback killing the Dragon enameled in colors. On square molded pedestal with enameled scrolls at the angles.
- (B) Circular box of blue enamel, on stand formed as the figure of an ostrich led by an African, both enameled in colors. On triangular base of rock crystal and enamel.

Height, 5 inches.

201—VIENNESE ENAMEL PAPER WEIGHT

Formed as a child with enameled mantle, riding a seahorse in gilt and enameled bronze inlaid with paste jewels. The bodies of both are formed of baroque pearls. On square molded black marble base.

Height, 4½ inches; length, 4 inches.

202—VIENNESE SILVER GILT CUP AND COVER

Style of sixteenth century

Coupe-shaped bowl of transparent veined blue stone, cylindrical stem with jeweled melon-shaped knob, and circular foot set with jewels. The domed cover is chased with scrolls and has a floral finial encircled by white crystals and cabochon cut purple stones.

Height, 6¾ inches.

203—VIENNESE ENAMEL VASE

Style of sixteenth century

Shell-shaped body of mottled lapis-lazuli, with a seated nude woman, holding a chain, in gilt bronze; stem as a female caryatid with fish-tail termination, holding a chain set with pearls and topaz pendants, and circular foot of lapis-lazuli enameled and set with paste jewels.

Height, 7 inches.

204—VIENNESE ENAMELED BOX

Style of seventeenth century

Boat-shaped, with vertical ends and hinged domed lid. The sides are of lapis-lazuli set with oval panels of crystal intaglio engraved on the under sides. The ends are supported by enameled caryatid figures with fish-tail terminations, and the pear-shaped finial of lapis-lazuli is surrounded by a raised and pierced scrolling decorated with champlevé enamels and set with paste jewels. The stem and two projecting feet are scrolled and enameled.

Height, 6½ inches.

205—PAIR OF VIENNESE ENAMELED FIGURES

Enameled grotesque figures of dancers with ivory faces and hands, one playing a drum, the other a hurdy-gurdy. On square tapering pedestals, set with panels of lapis-lazuli and with masks, and scrolls of champlevé enamel at the angles. Molded quatrefoil bases.

Height, 8½ inches.

206—VIENNESE ENAMELED TABLE WATCH *Seventeenth century*

With circular dial enameled in colors and in oval hinged case with crystal front and intaglio engraved crystal back. Surrounded by the branches of a tree, surmounted by an owl and with enameled leaves. Below is the figure of a Gaulish warrior with winged helmet leading a hound. On oval engraved crystal foot and square enameled base with ram's head angles and paw feet.

Height, 5¾ inches.

207—VIENNESE ENAMEL CLOCK

Spherical clock of lapis-lazuli, with circular horizontal movable rim, enameled with hours in place of a dial. The sphere is surmounted by two doves in chased and gilt bronze. On tapering pedestal of lapis-lazuli decorated in ormolu with goats' heads and floral wreath and with oval portrait medallions. At the angles are playing Putti. On square base, paneled with lapis-lazuli, and paw feet.

Height, 10 inches.

208—VIENNESE LAPIS-LAZULI CRYSTAL AND ENAMEL EWER

Octagonal body of lapis-lazuli set in metal in cloisonné fashion, curved lip decorated with champlevé enamels, base pierced and decorated with champlevé enamel scrollings, and octagonal foot paneled with lapis-lazuli. Straight looped handle of fluted rock-crystal and enameled mounts.

Height, 9 inches.

209—VIENNESE LAPIS-LAZULI TRAY

Square shape, formed of nine shaped panels of lapis-lazuli set in a framework of engraved, chased and gilt bronze. Each of the outer panels is decorated with circular pierced medallions set, in the centers, with baroque pearls and the border is pierced and decorated with champlevé enamels in scrolls and masks. The handles are formed as enameled dragons with looped tails. On four ball feet.

Length, 12 inches; width, 8½ inches.

210—VIENNESE ENAMELED CRYSTAL BOWL

Vase-shaped, with faceted body and incurved neck. Of rock crystal heavily veined with green. Foot banded with champlevé enamel in quatrefoil patterning and rim inset with band of enamel. Body intaglio cut with figures of Nereids.

Height, 3¼ inches; diameter, 3½ inches.

211—VIENNESE LAPIS-LAZULI AND ENAMELED SCEPTER

In the form of a mace. The faceted pear-shaped head is formed of pyramidal spikes pierced and enameled and set with pearls, and the pointed finial, surrounded by a band of Gothic niches filled with figures of knights in armor, is decorated with champlevé enamel. At the junction of the head and haft is a band of gabled arcading, with figures of "The Pelican and her Piety." The faceted haft is formed of lapis-lazuli encircled by bands of paste emeralds. The grip is of pierced enameled scrolls set with pearls and has a pointed end of champlevé enamel.

Length, 30 inches.

212—VIENNESE ENAMEL AND CRYSTAL STAND

Shaped as a mythical bird. Pear-shaped body of cut crystal, and enameled dragon head, wings and tail. Naturalistically modeled gilt legs. On oval cut crystal. Stand with border of gold and blue enamel.

Height, 2½ inches.

213—VIENNESE ENAMEL AND CRYSTAL VASE AND COVER

Baluster-shaped body of crystal intaglio cut with birds and scrollings. Domed cover with enameled floral finial, looped handles formed as winged sphinxes enameled and jeweled, and circular foot decorated with champlevé and translucent enamels.

Height, 6¾ inches.

214—VIENNESE ENAMEL AND CRYSTAL STAND

Shaped as a dolphin of cut rock-crystal, with green eyes inset and bearing a shell on its back. Stem banded with carbuncles, and oval foot with band of scrollings in champlevé and translucent enamels and jeweled.

Height, 6¾ inches.

215—VIENNESE ENAMELED CRYSTAL TANKARD

Pear-shaped body, hinged dome crystal lid with finial of figure, horse and stag in enamels, rim set with cabochon cut jewels and enameled thumb-piece. The body and lid intaglio engraved, the body with figures of Orpheus, Amorini and Nymphs in a landscape, the lid with scrolls. Circular foot of engraved crystal and enameled and jeweled border.

Height, 7 $\frac{1}{4}$ inches.

216—VIENNESE ENAMELED AND CRYSTAL VASE AND COVER

Cylindrical shape, with dome cover and pine apple finial, of cut crystal with bands of champlévé enamels in scrolled patterning. On stem formed of four enameled scrolled brackets and octagonal foot of cut crystal with band of champlévé enamel.

Height, 10 inches.

217—VIENNESE ENAMEL CRYSTAL VASE

Style of seventeenth century

Shaped as a standing horn of rock-crystal intaglio engraved with scrollings, with termination shaped as gilt boar's head and encircled with four bands pierced, modeled and enameled with hunting subjects and scrolls. Stem formed as a gilt stag on oval foot of intaglio engraved crystal surrounded by a band pierced, modeled and enameled with hunting subjects and scrolls.

Height, 12 $\frac{1}{4}$ inches; length, 20 inches.

218—VIENNESE ENAMEL, SILVER, GILT AND CRYSTAL CENTERPIECE

Style of sixteenth century

Shaped as a couchant gryphon with removable head and neck, wings of crystal and curved tail ending in bell-shaped flower. The body is intaglio engraved with scrolls, the wings carved with feathers, and there are bands of gilded silver decorated with champlévé enamels and set with paste jewels around the breast, bases of wings and tail, and the ankles. (On oval base, cracked and repaired.)

Height, 14 $\frac{1}{2}$ inches; length, 17 inches.



219—GERMAN ENGRAVED AND ENAMELED BRASS STANDING TRIP-
TYCH *Style of fifteenth century*

Panel with gabled crocketed top ending in poppy-head finial. On shaped stem set with colored enamels, stepped base and feet as couchant lions. The center panel has an arched recess occupied by a Calvary modeled in brass inlaid with enamels, with a checkered background of blue enamel. The center cross of white enamel, with the figure on the right of St. John standing, and on the left of the Virgin seated. The hinged wings are engraved, the interior surfaces occupied with subjects of the "Nativity" and the "Resurrection," with background of blue enamel.

Height, 8¾ inches.

220—VIENNESE ENAMELED GLASS EWER

Pear-shaped body of iridescent colored glass, with enameled rim spout and scrolled loop handle. The body enclosed by bands of filigree enameled and set with pearls and carbuncles. Circular glass foot surrounded by a pierced and enameled border.

Height, 11¼ inches.

221—VIENNESE OSTRICH SHELL ENAMELED AND SILVER GILT

STANDING CUP AND COVER *Style of sixteenth century*

Bowl and cover of an ostrich shell, the former engraved with oval panels occupied by the "Rape of Lucretia" and other classical subjects, separated by sphinxes, the latter with eagles and masks. Bowl surrounded by gilt silver bands patterned with scrolls in colored enamels and set with jewels. Stem supported by brackets pierced and enameled with ball-shaped knop. Finial shaped as an enameled basket of flowers, and circular molded foot enameled and jeweled.

Height, 14 $\frac{3}{4}$ inches.

222—GERMAN TRANSLUCENT ENAMEL RELIQUARY

Style of fifteenth century

Chaise-shaped coffer with hinged lid. Engraved brass frame and cresting pierced with quatrefoils. The gabled roof is formed of panels of translucent enamel set in brass, similar on both sides, each divided vertically into three panels, the center ones having quatrefoils enclosing the figures of knights with Red Cross shields and pennants. On either side are Gothic gables and pinnacles. The sides below are patterned with arcadings of four round arches, the two center ones occupied by kneeling figures of knights and kings with scrolled labels bearing German inscriptions in Gothic characters, and the two side ones with scrolled foliage and quatrefoiled medallions. The ends are patterned with quatrefoils and scrolls, and the tympan above with half-length figures of the Deity holding scrolled labels. Molded base.

Height, 11 inches; length, 11 $\frac{1}{4}$ inches; width, 7 $\frac{1}{4}$ inches.

223—VIENNESE ENAMELED CLOCK AND CABINET

Formed as a Gothic tower with square shaft and lantern and pointed flèche. The domed and pointed flèche of enamel painted with "Venus and Adonis" and other classical subjects, the lantern square and fitted with four clock dials, having separate movements, each decorated with pierced and champlévé enameled scrollings. At the angles are round pilasters surmounted by figures. The square shaft is fitted with four drawers with enameled fronts, enclosed by a hinged door. This, as well as the three sides, has an enameled panel painted with "Diana and Endymion" and other classical subjects, while at the angles are spirally twisted pilasters surmounted by figures of knights with shields. The base is molded, pierced and enameled and there are four paw feet.

Height, 21 inches.

224—PAIR OF DUTCH PAINTED ENAMEL PLAQUES

Seventeenth century

Rectangular shape. One painted in monotint with figures of two toppers, in seventeenth century Dutch costumes, drinking, having between them a flagon and a tall glass. Below is a Latin motto, "AEGROTAT SECURUS DUM BENE POTAT" (Untroubled he is (never) sick while he can drink freely). The other panel shows a man and a woman eating gluttonously, having on the table before them a bowl and loaf of bread. Below is the Latin motto, "SOLLICITUS VENTRUM QUIBUS EXPLEAT USQUE MACRESCIT" (He is in danger of going lean unless his stomach is constantly filled).

Height, 5 inches; length, 6 inches.

225—GERMAN PAINTED ENAMELED PLAQUE

Sixteenth century

The Virgin, with purple head dress and blue mantle dotted with gold, is seated under a red canopy having on her lap the Christ Child. Beside them stands the youthful St. John the Baptist. Blue sky in distance.

Height, 6 inches; width, 4¾ inches.

226—GERMAN TRANSLUCENT ENAMEL PANEL

Style of the fifteenth century

Spade shape, enclosed by gilt metal rim. Panel of translucent enamels set in copper, in a design of the "Visit of the Magi." The Virgin, in blue robe and red mantle, seated with the Christ Child, with St. Joseph. The wise men kneeling and standing before her. In the distance a landscape with star.

227—ITALIAN PAINTED ENAMEL PLAQUE

Fifteenth century

Rectangular shape, painted in colors with a "Betrothal of the Virgin." The Virgin, in red robe and blue mantle, kneels before the high Priest, holding the hand of Joseph, who has white hair and beard and a dress of brown and purple. The priest wears a blue robe and purple mantle; behind him is a seven-branch candlestick and above a blue drapery. On the right stands a youth; on the left two bearded men and a woman are kneeling. In gauffered black wooden frame.

Height, 10¾ inches; width, 8½ inches.

228—PAIR OF LIMOGES ENAMEL DEEP PLATES *Sixteenth century*

(A) Circular shape, with flat rim. The interior is painted with a subject of a garden, with tiled floor enclosed by a fence and trees, in the center of which are seated three young women with bare feet, two in purple robes, and the center one, who plays a lute with an open book of music on her knees, in green. In the distance is a table, with white cloth, surrounded by men in sixteenth century costumes. Above in the clouds is an old man with long beard, and at his side the nude figure of a youth. The rim is decorated with border of gold scrolls on a black ground interrupted by panels enclosing roundels of white enamel arranged as a quatrefoil. The back is painted with a bust portrait, in profile, of a Roman Emperor, surrounded by the legend, in Roman letters, "OTHO CAESAR AUG. T.R.," and by a border of blue ovals surrounded by white dots and quatrefoil of white roundels.

(B) Similar to the above in shape, size and decoration, save that the painting of the interior is of a harvest scene with three figures, one drinking, one mowing with a scythe and one raking, while in the distance are a river, with two nude figures bathing, trees, and a building. Above is an ox in the clouds. The back has a bust portrait of a Roman Emperor with the legend, "VITELIUS IMP. AUG. P. M. T." (Damaged and repaired.) In square black wood frames with gold mounts.

Each: Diameter, 9½ inches.

229—PAINTED LIMOGES ENAMEL PANEL *Sixteenth century*

Gilded metal frame, enclosing smaller panels arranged in a pattern. The oval center panel painted in colors heightened with foils under translucent enamels, with a subject of the Crucifixion with three crosses, Roman soldiers and a figure of the Virgin swooning in the foreground. The circular panels in the angles are occupied, above, with subjects of "Christ Bearing His Cross" and "The Deposition in the Tomb," and below, with figures of an Emperor and Empress in ermine-lined mantles, kneeling before prie-dieu on which are open books. The intervening spaces are filled with shaped panels painted with angels bearing the instruments of the Passion, while in the center above is an oval cartouche bearing three fleurs-de-lis, and below, a scrolled cartouche with the legend in bastard Latin, "NUTRISCO ET EXTINGOR" (I nourish though I am destroyed).

230—LIMOGES PAINTED ENAMEL DISH *Style of tenth century*

Oval shape, with flat rim. Interior painted with a subject of "Queen Esther before King Ahasuerus." On the right the king on his throne, on a blue dais and under a green canopy, listens to Esther, who, in a blue robe with green slashed sleeves, kneels before him attended by two women. On the left the king is shown in his bed with two attendants, while through an open window are seen the gallows and a man on horseback. Surrounded by a border of gold scrolls on a black ground and a rim border of busts and cherubim in oval medallions, scrolls, acanthus leaves and Putti in blue and purple on a black ground. The back is decorated with an oval medallion containing the laurel-crowned head of a Roman Emperor, and surrounded by strapwork and caryatids. All within a border of banded laurel leaves, in gold on a black ground.

Length, 19 $\frac{1}{4}$ inches; width, 15 $\frac{1}{4}$ inches.

231—GERMAN PARCEL GILT WAGER CUP

Style of sixteenth century

Formed as the figure of a woman holding above her head two scrolled supports, between which swings a bell-shaped cup repoussé with bands of strapwork design and rimmed with a pierced and chased cresting. The woman is crowned and dressed in a sixteenth century costume of tight-fitting bodice and spreading skirt repoussé and engraved, with tear-shaped gadroonings and acanthus-leaf scrolls and dolphins.

Height, 11 $\frac{1}{4}$ inches.

232—GERMAN CUP EWER

Style of sixteenth century

Body of cup formed as a walrus tooth with a movable cover, shaped as a shell, and surmounted by a Putti holding an anchor and bordered with shell patterning. The body is banded with pierced straps enameled with scrolls and terminating in winged sphinxes. The stem is formed as a Nereid holding in her hands a lobster, and the base is shaped and decorated with waves and shells. On shell-shaped feet.

Height, 15 inches.

233—GERMAN SHELL AND SILVER GILT OSTRICH VASE

Style of seventeenth century

Formed as the figure of a standing ostrich, with hinged cover. The body is formed of a polished shell, the hinged wings, head and tail of repoussé silver gilt. The legs are of silver, and the silver oval stand has a repoussé ornamentation of frogs, lizards and insects, and a gauffered gilt edge.

Height, 16 inches.

234—ENGLISH INLAID MARBLE TEA CADDY

Rectangular shape with hinged dome lid of white marble. The lid inlaid with geometrical design in colored marbles, the sides with panels of yellow marble. Fitted inside with three lead-lined caddies, two of which have silver lids with rose finials. Looped swing handle of silver. London date letter on lids for 1813.

Height, 6 inches; length, 9½ inches; width, 5¾ inches.

WOOD, ALABASTER AND MARBLE OBJECTS OF THE
XVIth TO XIXth CENTURIES

235—GERMAN AND FRENCH WOOD CARVINGS *Sixteenth century*

(A) German powder horn of boxwood. Carved, in high relief, with figures of men, women and children. Metal spout and chain.

(B) French box with hinged lid, carved by a prisoner at Mola in Savoy, the lid with a sailor and ship, the bottom with a shepherd and shepherdess, the ends with cornucopiæ. One end missing.

236—RUSSIAN AND ITALIAN WOOD CARVINGS *Seventeenth century*

(A) Latin cross, with arms carved in panels with scenes in the life of Christ, the Crucifixion in center, surrounded by scrolled borders. On turned shaft and stepped gilded base.

(B) Pax in form of a tabernacle frame with arched top, supported by spirally twisted pilasters and enclosing a "Coronation of the Virgin." Carved in low relief.

Heights, 8½ and 4½ inches.

237—PAIR OF ITALIAN BOXWOOD STATUETTES *Seventeenth century*
Figures from a "Calvary." The Mater Dolorosa, wearing a long mantle the hood of which envelops her head, and her hands are crossed on her breast, her mouth being open as though she had just emitted a cry of grief. The St. John, with long hair, is looking upwards, as though toward the cross. He wears a loose robe and mantle and holds his left hand to his breast. Both on octagonal bases.

Height, 13¼ inches.

238—FRENCH MARBLE MADONNA *Fifteenth century*
Standing figure of the Virgin, with banded hair under a veil and a loose mantle. She supports the undraped Christ Child on her left arm and a fruit in her right hand. Oval base.

Height, 12 inches.

(Illustrated)

238A—ALABASTER GROUP: THE CIRCUMCISION (?) *Fifteenth Century*
English. The high priest receives the Child into his arms. A composition of six figures. In a patterned and gilded frame.

Height, 9 inches; width, 7¾ inches.

(Illustrated)

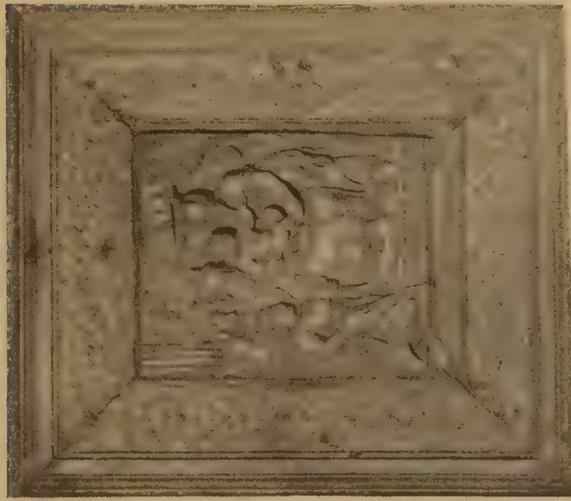
239—FRENCH MARBLE MADONNA *Seventeenth century*
Standing figure of the Virgin, with curling hair and loose robe confined by a deep girdle. She holds by her left hand the undraped Christ Child, who stands with His foot on the head of a serpent. Rectangular base.

Height, 13 inches.

(Illustrated)



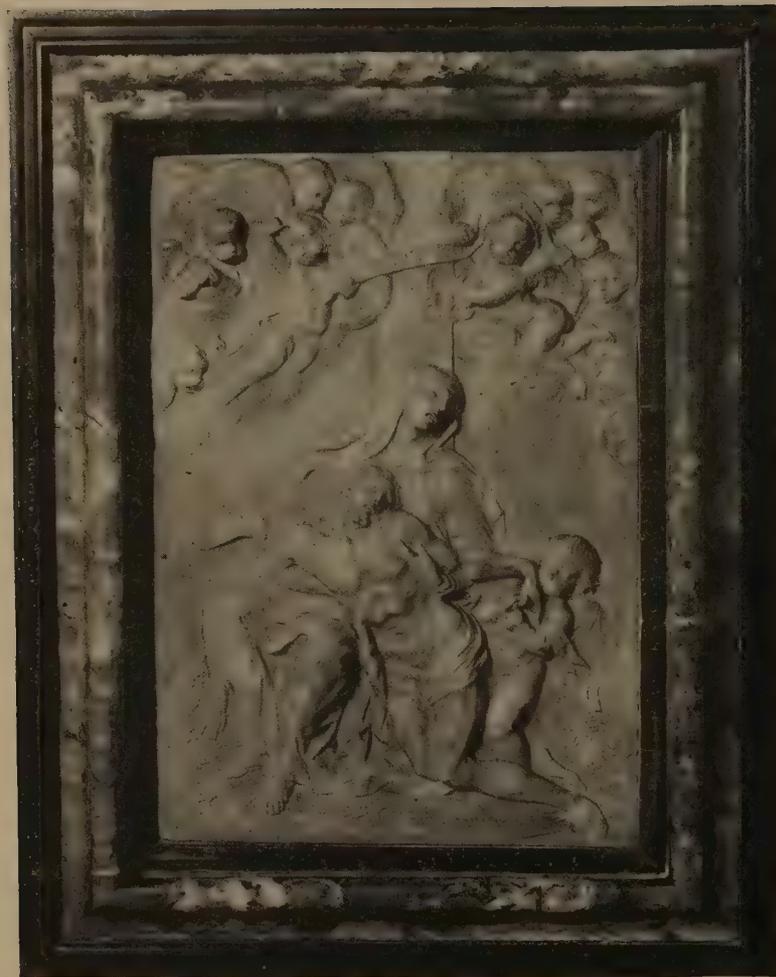
280



288A



288



240—MARBLE PANEL: THE DEPOSITION *Seventeenth century*
Italian. The Virgin, seated, holds on her knees the dead body of
Christ. Angels in the clouds, holding the crown of thorns and a scroll.
Contained within a black wooden frame.

Height, 22 inches; width, 17 inches.

241—PERSIAN WOOD PIPE-STAND

Eighteenth century

Turned cylindrical base and neck. The base decorated with diagonal bandings set with turquoises and carbuncles. Silver chain.

Height, 6 $\frac{3}{4}$ inches.

From the Thomas B. Clarke Sale, New York, 1899.

242—TWO PERSIAN BUCKLERS

Sixteenth century

Circular shape, of leather. Painted, one in gold, green and white, with four palmettes enclosing leaves and flowers and with four large flowers; the other, in gold, with a central medallion surrounded by a looped border. Both have four metal pierced and modeled mask-shaped bosses.

Diameter, 17 inches.

SECOND AFTERNOON'S SALE
TUESDAY, FEBRUARY 26, 1918
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 243 to 430, inclusive

BLUE AND WHITE

- 243—BLUE AND WHITE WATER POT *Ch'ien-lung*
Miniature form of a teapot; the decoration in cobalt-blue including a wide lotus flower border that is flanked above and below by narrow bands.
Height with cover, 2 $\frac{1}{4}$ inches.
- 244—BLUE AND WHITE ROUGE BOX *Yung Ch'êng*
Low circular shape; semi-soft-paste porcelain. The cobalt-blue underglaze decoration on the cover depicts a landscape scene with priest and courtier who are attended by two boys. The lower section depicting landscape fragments on the white ground with slight crackle.
Diameter, 2 $\frac{1}{2}$ inches.
- 245—BLUE AND WHITE ROUGE BOX *K'ang-hsi*
Low cylindric shape; soft-paste porcelain, with dark cobalt-blue underglaze decoration on the cover, showing a five-clawed dragon in quest of the effulgent pearl amid cloud strata. The lower side is encircled by a blue wave pattern.
Height, 1 $\frac{3}{4}$ inches; diameter, 2 $\frac{1}{4}$ inches.
- 246—TWO BLUE AND WHITE WINE CUPS *Ch'ien-lung*
Soft-paste porcelain; the cobalt-blue underglaze decoration including two foliated medallions with landscape and the figures of young ladies.
Diameter, 2 $\frac{3}{4}$ inches.



248



247



249

247—BLUE AND WHITE ROUGE BOX

K'ang-hsi

Cylindric form; soft-paste porcelain, with dark cobalt-blue underglaze painting; the cover showing chrysanthemum blossoms amid leafy scrolls. Bears a blossom mark underneath the foot.

Height, 1½ inches; diameter, 2¾ inches.

248—BLUE AND WHITE ROUGE BOX

Ch'ien-lung

Low circular shape; the cobalt-blue decoration depicting a garden scene occupied by two ladies; the accessories include palm trees. The lower section is surrounded by landscape scenery..

Diameter, 2½ inches.

249—BLUE AND WHITE ROUGE BOX

K'ang-hsi

Low circular form; soft-paste porcelain; the cobalt-blue decoration on cover presenting two figures with landscape in the background, including trees and views of lakes; another landscape view surrounding the lower box. Bears the bat emblem as a mark underneath the foot.

Height, 1½ inches; diameter, 2½ inches.

250—BLUE AND WHITE BOTTLE

Ch'ien-lung

Graceful pear-shape, with slender tapering neck; the soft-paste porcelain, with deep cobalt-blue decoration, presenting delicately rendered floral scrolls in wide border form (through the center), with narrow flanking bands. The neck is surrounded by ascending palm leaves.

Height, 5¼ inches.

251—TWO BLUE AND WHITE RICE BOWLS

Ch'ien-lung

Soft-paste porcelain; the cobalt-blue decoration, under the crackled glaze on the exterior, showing three floral sprays with bordering at rim and base, while the interior sustains a chrysanthemum flower on the bottom.

Height, 2 inches; diameter, 3¾ inches.

252—TWO BLUE AND WHITE EGG SHELL CUPS *K'ang-hsi*

Tall forms with everted lips. The thin Ta Ch'ing porcelain, with underglaze cobalt-blue decoration, is composed with numerous butterflies that closely cover the surface of the exterior and fill an inner medallion.

Height, 3 inches; diameter, 3 inches.

253—TWO BLUE AND WHITE EGGSHELL CUPS *K'ang-hsi*

Tall forms with flaring lips; the light cobalt-blue underglaze decoration, on the exterior, depicting a landscape with view of habitations, wagons and horses. Interior also sustains a landscape decoration. Bears six-character mark of the period.

Height, 3 inches; diameter, 3 inches.

254—BLUE AND WHITE ROUGE BOX *Ch'ien-lung*

Hard-paste Ta Ch'ing porcelain; the cobalt-blue decoration on the cover, with dark blue ground, showing lotus-seed bulbs in the panel, while the surrounding border, with white ground, is filled with lotus flower scrolls. Similar lotus scrolls appear on the box below.

Diameter, 2¾ inches.

255—BLUE AND WHITE ROUGE BOX *Yung Chêng*

Low circular shape; the cobalt-blue underglaze decoration on the cover depicting a landscape scene with hills, trees, river and fishermen.

Diameter, 2¾ inches.

256—BLUE AND WHITE ENGRAVED BOWL *Ch'ien-lung*

Soft-paste porcelain; cobalt-blue underglaze decoration on the interior, presenting three sprigs of symbolic fruit, together with a central chrysanthemum medallion with crackle. The exterior is lightly engraved with a flower motif, flanked above and below by narrow blue lotus flower and *ju-i* head bordering.

Diameter, 4 inches.

257—BLUE AND WHITE JAR *K'ang-hsi*

Ovoidal shape, with cobalt-blue decoration, presenting lotus blossoms with scrolling stems and arabesque foliation, together with three semi-nude Buddhistic boys that hold lotus flower stems. The shoulder and base being encircled by palmation leafage. Has teakwood stand.

Height, 4½ inches.

- 258—BLUE AND WHITE VASE *Ch'ien-lung*
 Barrel shape, with landscape decoration in cobalt-blue, including view of lake, hills, and habitations with figure. Has teakwood stand.
Height, 4½ inches.
- 259—BLUE AND WHITE BOTTLE *Ch'ien-lung*
 Pear shape with tubular neck. The deep cobalt-blue decoration presenting a series of borders; central showing chrysanthemum flowers with leafy scrolls, while the shoulder is surrounded by a lanceolated band. The neck is encircled by ascending palm leaves. Has teakwood stand.
Height, 5¼ inches.
- 260—BLUE AND WHITE DISH *K'ang-hsi*
 Deep shape; interior with underglaze blue decoration, sustaining a plant jar, with plum blossoms, dwarf pine and young bamboo shoots (the "three plant friends"). The blue border is finished with geometric and flower devices.
Diameter, 6 inches.
- 261—BLUE AND WHITE DISH *Ch'ien-lung*
 White Ta Ch'ing dynasty porcelain; the interior cobalt-blue decoration presenting symbolical fruit motifs; including the "hand-of-Buddha" citron, plum and pomegranate, while the rim border is finished with a scaled diaper pattern. Underside border displaying three fruit motifs.
Diameter, 6¼ inches.
- 262—BLUE AND WHITE BOWL *K'ang-hsi*
 Landscape decoration with promenading figures in the evening, including a three-star constellation and crescent moon. The interior bears the eight Buddhistic objects (*pa pao*), together with a solitary maiden who is seated on a rockery in the center.
Diameter, 6 inches.
- 263—BLUE AND WHITE VASE *Yung Ch'êng*
 Bulbous baluster-shape, with slender spreading neck. The cobalt-blue decoration presenting two horses under a willow tree, beside rockeries and bamboo sprouts. The remaining surface showing a white body.
Height, 6¾ inches.

- 264—BLUE AND WHITE BOTTLE *Ch'ien-lung*
 Typical pear-shape, with receding tubular neck and low base. Soft-paste porcelain, with deep cobalt-blue decoration under the lustrous glaze, presenting a series of borders, the central with delicate leafy scrolls including conventional chrysanthemum flowers. The shoulder is surrounded by deep blue lanceolated forms and the neck by ascending palm leaves. Has teakwood stand.
Height, 7 inches.
- 265—SMALL BLUE AND WHITE JAR *Ch'ien-lung*
 Ovoid shape. Soft-paste porcelain, with pronounced crackle. The cobalt-blue decoration showing a fragmentary landscape with pair of geese and pine trees, while the reverse sustains two flying bats and flocks of birds. Has teakwood cover and stand.
Height, 5 inches.
- 266—SMALL BLUE HAWTHORN JAR *K'ang-hsi*
 Presenting a deep reticulated ground symbolically representing breaking ice (with the coming of spring), interrupted by clusters of white plum blossoms. Has double ring mark.
Height, 6 inches.
- 267—BLUE AND WHITE SECTIONAL BOX *Ch'ien-lung*
 Four sections in cylindric form. Soft-paste porcelain of fine texture with cobalt-blue decoration showing varied flowers and leafy scrolls. The four border forms at the sides with similar floral details in medallion on cover.
Height, 5 inches; diameter, 4¼ inches.
- 268—BLUE AND WHITE BOTTLE *K'ang-hsi*
 Graceful pear-shape with tubular neck. Fine hard white porcelain with deep cobalt-blue floral decoration under the glaze, presenting closely clustered leafy scrolls ending here and there with chrysanthemum flowers that are evenly distributed over the surface. The foot underneath bears a six-character (apocryphal) Ming mark. Has teakwood stand.
Height, 9¼ inches.
- 269—BLUE AND WHITE PEAR-SHAPED BOTTLE *Ch'ien-lung*
 With receding neck and bulbous flaring metal-mounted rim. Canton porcelain with medallion decoration in deep cobalt-blue, showing landscape subjects, while the remaining surface is filled with floral twigs and branches on white ground.
Height, 9¼ inches.

- 270—BLUE AND WHITE VASE *K'ang-hsi*
Compressed pear-shape, with spreading neck. Hard-paste porcelain presenting lotus flower motifs with seed bulbs and scrolling leafy stems, while the neck is surrounded by narrow vermiculated bands and palmations. Has teakwood stand.

Height, 6¼ inches.

- 271—BLUE AND WHITE VASE *Ch'ien-lung*
Graceful shape, with ovoidal body and slender everted neck. The deep cobalt-blue decoration presenting a freely rendered floral design together with hovering dragon-flies on white ground. Has teakwood stand.

Height, 7 inches.

- 272—BLUE AND WHITE BOTTLE *Ch'ien-lung*
Compressed pear-shape, with slender everted neck. The dark cobalt-blue underglaze decoration presenting landscape scenery with habitations, hills and view of lake. Has teakwood stand.

Height, 6¾ inches.

- 273—BLUE AND WHITE VASE *Ch'ien-lung*
Graceful pear-shape, with slender everted neck. Soft-paste porcelain with pronounced crackle sustaining a deep cobalt-blue decoration in border forms. The central showing chrysanthemum blossoms with delicate leafy scrolls, while the shoulder is encircled by blue lanceolations, and the neck by long ascending palm leaves. Has teakwood stand.

Height, 7½ inches.

- 274—BLUE AND WHITE PLATE *K'ang-hsi*
Shallow shape with brilliant cobalt-blue underglaze decoration. The panel presenting two phoenix (fêng) birds amid lotus flowers, while the blue bordering is composed with recurrent white lotus flower motifs. Bears Ting (censer) mark within rings.

- 275—LARGE BLUE AND WHITE RICE GRAIN BOWL *Ch'ien-lung*
Wide middle border, showing the translucent "rice-grain" pattern (when held to the light); flanked by blue and white borders on the exterior, while the interior has a geometrical rim border and a landscape medalion in the center. Including view of summer pavilion, palm trees and boats on lake. Bears seal mark of the period.

Diameter, 7 inches.

276—LARGE BLUE AND WHITE BOWL *K'ang-hsi*

The exterior with deep cobalt-blue underglaze painting presenting two imperial dragons rising from the waves, together with two carps. The interior with a blue and white medallion, showing wave and clouds together with a dragon concealed under a large shell, head alone being visible.

Diameter, 7½ inches.

277—SMALL BLUE AND WHITE JAR *Ch'ien-lung*

Ovoid shape. Quasi-soft-paste porcelain. The cobalt-blue decoration in border designs including a white central band of leafy scrolls with chrysanthemum flowers, while the shoulder is surrounded by a narrow form of pendants. Has carved openwork cover and stand.

Height, 4½ inches.

278—BLUE AND WHITE VASE *Ch'ien-lung*

Elongated oviform shape (neck ground off). Quasi-soft-paste porcelain, with deep cobalt-blue underglaze decoration, presenting an island landscape with habitations, hills, trees, and boatmen on a lake.

Height, 7 inches.

279—BLUE AND WHITE VASE *Ch'ien-lung*

Cylindric form, with short everted neck. Soft-paste porcelain with crackle sustaining a deep cobalt-blue floral decoration together with open rockeries, freely rendered against the white ground together with butterflies.

Height, 6½ inches.

280—BLUE AND WHITE CABINET VASE *Ch'ien-lung*

Elongated oviform, with attenuated neck and base. Quasi-soft-paste porcelain, with delicately rendered cobalt-blue decoration under the pellucid glaze, presenting a leafless plum tree filled with small delicately drawn blossoms and buds which have attracted a pair of birds. The reverse side presenting a disk of the sun indicating midday.

Height, 7 inches.

281—BLUE AND WHITE VASE *Yung Ch'êng*

High-shouldered gallipot shape, with small neck. Quasi-soft-paste porcelain, with brilliant glazing, showing deep cobalt-blue landscape scene with hills, habitation and lake view with boatmen.

Height, 7¾ inches.



283



284



282

282—BLUE AND WHITE VASE

Ch'ien-lung

Bulbous pear-shape, with slender everted neck and high base. Soft paste porcelain with crackle, the deep cobalt-blue decoration presenting a spotted deer beside rockery, leafless tree and plants. The reverse side including two flying symbolical bats.

Height, 7½ inches.

283—BLUE AND WHITE VASE

Ch'ien-lung

Graceful pear-shape, with slender everted neck. The deep cobalt-blue decoration presenting a landscape view with hills, trees and rustic habitation, lake and fishermen.

Height, 7½ inches.

284—BLUE AND WHITE VASE

Ch'ien-lung

Graceful cylindric shape, with curving neck and low foot. Quasi-soft-paste porcelain, with delicate crackle. The painting, in varied tones of cobalt-blue, presenting a mandarin whose young attendant bears a swan. The accessories of the design including tall rockeries and a leafless tree.

Height, 7½ inches.

285—BLUE AND WHITE VASE

Yung Ch'êng

Ovoidal shape, with everted neck. Soft-paste porcelain with tan stained crackle, presenting freely rendered floral plants growing around garden rockeries.

Height, 6¼ inches.



286



288



287

286—BLUE AND WHITE VASE

Ch'ien-lung

Ovoidal form, with attenuated base and low flaring neck. The cobalt-blue underglaze decoration presenting three twigs with symbolical fruit (of Abundance), including peaches, pomegranates and "Buddha-hand" citron flanked above and below by ornate border, while the neck is encircled by ascending palm leaves.

Height, 8½ inches.

287—BLUE AND WHITE VASE

Ch'ien-lung

Tall ovoidal form, the cobalt-blue decoration, under the pellucid soft crackle glazing, presenting a garden terrace with Manchu lady who is seated under a fir tree. A deer and a flying symbolical bat complete accessories. Reverse side showing sun disk, indicating the mid-day hour.

Height, 9 inches.

288—BLUE AND WHITE JAR

Ch'ien-lung

High-shouldered gallipot shape. Soft-paste porcelain, with crackle. The deep cobalt-blue decoration presenting a landscape island scene with habitation, view of lake and boats. Probably one of the views of the Fusan Archipelago. Has teakwood stand and cover.

Height, 10 inches.

289—BLUE AND WHITE VASE

Ch'ien-lung

Tall ovoidal form; the blue decoration under the soft crackle glaze presenting a landscape with hills and lake. (Slight reparation at neck.)

Height, 9 inches.

- 290—BLUE AND WHITE VASE *Ch'ien-lung*
 Quadrangular shape, with white angular corner ribbing in low relief. The sunken vertical panels in cobalt-blue underglaze decoration showing varied blossoms with leafy stems, while the low circular neck is surrounded by a fanciful double bordering. Has teakwood stand.
Height, 9 inches.
- 291—BLUE AND WHITE VASE *K'ang-hsi*
 Small club shape. Hard-paste porcelain, with cobalt-blue decoration under the pellucid glaze, on reverse side presenting a foliated medallion with semi-nude fishermen in a pond. The obverse showing art objects of the Mandarin, including tripods and vase with two peacock feathers and coral stick, *ju-i* scepter and other emblems of good augury. Bears double ring mark.
Height, 10 inches.
- 292—BLUE AND WHITE BOTTLE *Ch'ien-lung*
 High-shouldered gallipot form, with small neck. The brilliant cobalt-blue underglaze decoration in border forms; the wide central motif presenting three "Fu-dogs" playing with the brocaded ball emblem amid scrolling fillets. Conventional palmation bands with descending leaves finish the base, while the shoulder is encircled by a fanciful lanceolated band. Bears seal mark of its period.
Height, 9¼ inches.
- 293—BLUE AND WHITE VASE *K'ang-hsi*
 Graceful baluster-form, with everted neck. Dense white porcelain, with cobalt-blue decoration showing delicate leafy scrolls with conventional lotus blossoms that uniformly cover the surface. Foot underneath bears six-character (apocryphal) Ming mark. Has teakwood stand.
Height, 11 inches.
- 294—BLUE AND WHITE GINGER JAR *K'ang-hsi*
 Ovoid shape; the cobalt-blue decoration showing varied tones under a brilliant glazing. The design presenting two large white panels, one of which encloses the precious objects of a mandarin; including tripod, vase with *ju-i* scepter, musical instruments, books and writing materials. The reverse panel encloses a landscape with two agriculturists wending their way on a rocky ledge through bamboo fields. The remaining surface with blue ground showing stellated diaper pattern on dark blue ground. Has double ring mark. Has teakwood cover and stand.
Height, 7¼ inches; diameter, 6 inches.

295—BLUE AND WHITE GINGER JAR *Ch'ien-lung*

Semi-soft-paste with crackle. The deep cobalt-blue painting under the lustrous glaze presenting an island landscape with habitation, hills, human figures and pleasure boats. Has openwork teakwood cover.

Height, 7¼ inches; diameter, 6¼ inches.

296—BLUE AND WHITE GINGER JAR *Ch'ien-lung*

Ovoid form; soft-paste porcelain, with cobalt-blue decoration under the crackle glaze; presenting a landscape scene with lake view: boats, habitation and temples. Has teakwood cover.

Height, 7¼ inches; diameter, 6¼ inches.

297—BLUE AND WHITE BOTTLE *Early Ch'ien-lung*

Bulbous body, with raised bands and tubular neck. The main band with blue and white decoration in geometrical design, including the swastika-cross and floral octagonal panels, while the shoulder is surrounded by a deep blue *ju-i* head border with floral details, followed above by the "thunder-scroll" fret and ascending palm leaves. The upper section of neck, like the base below, is coated with a light *café-au-lait* crackle glaze.

Height, 12½ inches.

298—BLUE AND WHITE BOWL WITH COVER *K'ang-hsi*

Low circular "presentation-box" form. The brilliant cobalt-blue decoration executed in various shades, on white pear-skin ground, showing a court scene with high dignitary seated before a wind screen, surrounded by attendants watching the performance of two dancers. The lower section with landscape scenery including figures. The panel underneath showing the fungus (emblem) mark within double ring.

Height, 5¾ inches; diameter, 9 inches.

299—BLUE AND WHITE FLOWER JAR *Ch'ien-lung*

Ovoidal jardinière form. Semi-soft-paste porcelain, with deep cobalt-blue decoration under the glaze, showing crackle. The central motif is composed with delicate leafy scrolls, centered by chrysanthemum flowers. The upper border in fanciful lanceolated form showing a dark blue ground is followed above by a narrow spiral band.

Height, 5½ inches; diameter, 8 inches.

- 300—BLUE AND WHITE VASE *Ch'ien-lung*
Pear shape, with flaring neck and low base. The deep cobalt-blue decoration, under the pellucid glaze, showing a landscape with terrace, tall rockeries, palms and bamboo trees, freely rendered against the white ground. The neck, with fanciful borders, including a leaf palmation. Bears seal mark.

Height, 11½ inches.

(Illustrated)

- 301—TWO BLUE AND WHITE JARS *Ch'ien-lung*
Low oviform shapes. Fine white-textured porcelain, with cobalt-blue decoration presenting the symbolical fruit motifs (of the three abundances), notably the pomegranate, the peach and the Buddha's-hand citron. Have carved teakwood covers and stands.

Height, 7¼ inches; diameter, 7¾ inches.

(Illustrated)

- 302—BLUE AND WHITE GINGER JAR *Ch'ien-lung*
Ovoid shape; the brilliant cobalt-blue decoration consisting of a series of four borders, the widest through the body composed with delicate floral scrolls and conventional chrysanthemum blossoms, while the shoulder is surrounded by a deep blue lanceolated border with white blossoms, followed at the base by a fanciful lotus petal border.

Height, 8 inches; diameter, 7¼ inches.

- 303—BLUE AND WHITE VASE *Ch'ien-lung*
Quadrangular (ts'ung) form, with raised angular corner motifs reserved in white, while the sunken vertical panels sustain cobalt-blue floral decoration with leafy stems. The circular neck being surrounded by a fanciful border with pendants. Has teakwood stand.

Height, 11¼ inches.

- 304—BLUE AND WHITE BOWL *Ch'ien-lung*
Compressed body, with flaring neck. The cobalt-blue decoration, under the pellucid glaze, presenting a mountainous landscape with habitation, lake and trees. Centered by a bridge over which an agriculturist is leading his water buffalo.

Height, 11¾ inches.



301



300



301

- 305—BLUE HAWTHORN GINGER JAR *K'ang-hsi*
 Typical ovoid shape, with brilliant blue ground showing delicate reticulation to simulate cracking-ice fissures; relieved by ascending and descending branches of the wild plum tree (mei-hua). The branches are delicately rendered and the rounded blossoms show a clear white paste. The shoulder is surrounded by a narrow band in herring-bone pattern. Foot underneath with double ring. Has teakwood open cover to match, and stand.
Height, 9 inches; diameter, 7½ inches.
- 306—BLUE AND WHITE VASE *Ch'ien-lung*
 Bulbous oviform, with flaring neck and spreading base. The brilliant cobalt-blue, under the glaze presenting a broad band through the center, with scrolling stems filled with arabesques, foliage and varied blossoms. The remaining borders including lanceolations and palmations in ascending and descending forms.
Height, 15½ inches.
- 307—BLUE AND WHITE DRAGON VASE *Ch'ien-lung*
 Bulbous body, with slender flaring neck and low spreading base. The brilliant cobalt-blue decoration showing a scrolling dragon with fierce scowling white head, seen through cloud forms that partly conceal the body of this monster.
Height, 15¾ inches.
- 308—BLUE AND WHITE VASE WITH HANDLES *K'ang-hsi*
 Baluster shape, with spreading foot and grotesque animal handles. The cobalt-blue decoration presenting a series of borders in hieratic design, including tiger masks, copied from an ancient bronze.
Height, 15½ inches.
- 309—BLUE AND WHITE BEAKER *Ch'ien-lung*
 Bulbous body and flaring neck. Fine hard-textured porcelain, with cobalt-blue decoration; the lower section presenting a series of archaic dragon crests with fanciful scrolls rendered in varied tones of blue against the white ground. The shoulder is encircled by lanceolated band and the neck by tall ascending palmation, with intermediate lotus flower motifs against the white ground. Interior of neck is bordered by a wave pattern. Has teakwood stand.
Height, 10 inches; diameter, 10 inches.
- 310—BLUE AND WHITE VASE *Yung Ch'êng*
 Rounded cylindric form with flaring neck and low base. The cobalt-blue decoration under the pellucid glaze presenting a plum tree with blossoms, which have attracted a pair of birds that are seen resting on the boughs. The reverse side presents bamboo twigs with foliage on white ground.
Height, 14¾ inches.

311—BLUE AND WHITE HAWTHORN GINGER JAR *K'ang-hsi*

Ovoid shape, with deep blue ground showing vibrating blue shading with cross-hatched reticulations relieved by ascending and descending hawthorn (plum tree) branches, with white blossoms that uniformly spread over the surface. The shoulder is encircled by a narrow reciprocal blue and white dentated band, which is repeated at the base. Has teakwood stand and cover. (Note the fine quality of the paste.)

Height, 9 inches; diameter, 8 inches.

312—BLUE AND WHITE VASE *Ch'ien-lung*

Bulbous oviform, with receding neck and base. Hard-white paste porcelain, with deep cobalt-blue decoration, presenting a group of three goats prancing about against the white ground under a disk representing the sun at high noon. Narrow *lei wên* (fret) bands surround the base and rim of neck.

Height, 15 inches.

313—LARGE BLUE AND WHITE VASE *K'ang-hsi*

Beaker shape, with flaring neck. Fine hard-paste early Ta Ch'ing porcelain, with raised floral scrolls over the surface, rendered in low relief and interrupted by a series of eight foliated medallions with cobalt-blue underglaze painting. The Taoist Pa Hsien (Immortal genii) are pictured with their various attributes against balustraded backgrounds with trees and shrubs. Bears double ring mark and has a metal foot mounting.

Height, 17½ inches.

314—BLUE AND WHITE GINGER JAR *Ch'ien-lung*

With cobalt-blue decoration, presenting three branches of the symbolical fruit consisting of pomegranate, hand-of-Buddha citron and peach. Rendered in varied tones of deep cobalt-blue against the white ground, while the shoulder is encircled by a broad lanceolated blue bordering. The base is encircled by conventional lotus petals. Has teakwood stand and cover.

Height, 8½ inches; diameter, 8 inches.

315—BLUE AND WHITE TEMPLE JAR WITH COVER *K'ang-hsi*

High-shouldered oviform; the cobalt-blue decoration, with reticulated blue ground, showing descending branches of the wild plum tree, filled with rounded blossoms of the "hawthorn" variety. The attenuated neck is finished with a spearhead border. The cover sustaining kindred "hawthorn" decoration on reticulated blue ground. Has teakwood stand.

Height, with cover, 15 inches; diameter, 8½ inches.



316



317

316—BLUE HAWTHORN GINGER JAR

K'ang-hsi

Typical ovoid shape; fine white hard-paste porcelain, with deep cobalt-blue reticulated ground, symbolically representing the fissures of breaking ice interrupted by numerous clusters of the white plum (mei-hua) blossoms. The neck is encircled by small dentated bordering usual to examples of this "hawthorn" variety. Has tall carved teakwood stand with green ivory inserts.

Height, 8 $\frac{3}{4}$ inches; diameter, 7 $\frac{1}{4}$ inches.

317—BLUE HAWTHORN GINGER JAR

K'ang-hsi

Typical ovoid shape; fine white hard-paste porcelain with deep cobalt-blue reticulated ground, symbolically representing the fissures of breaking ice, interrupted by numerous clusters of the white plum (mei-hua) blossoms. The neck is encircled by small dentated bordering usually on examples of this fine "hawthorn" variety. Has white panel underneath, without mark. Fitted with tall carved teakwood stand with insects of green ivory. Similar ivory incrustation in form of plum blossoms finish the teakwood cover.

Height, 8 $\frac{3}{4}$ inches; diameter, 7 $\frac{1}{4}$ inches.

318—BLUE AND WHITE GINGER JAR

Ch'ien-lung

Ovoid shape, with cobalt-blue decoration under the pellucid glaze, presenting mountain landscape with habitation, pagoda, lake and pleasure boats. Probably one of the islands of the Fusan Archipelago.

Height, 9 inches; diameter, 8 inches.



- 319—PAIR OF BLUE AND WHITE GINGER JARS *Ch'ien-lung*
 Ovoid form, with deep cobalt-blue decoration representing landscape views with habitations and figures, and probably one of the islands in the Fusan Archipelago. Have teakwood covers and stands.

Height, 8 $\frac{3}{4}$ inches.

- 320—BLUE HAWTHORN GINGER JAR *K'ang-hsi*
 Typical ovoid shape; fine white hard-paste porcelain, with deep cobalt-blue reticulated ground, symbolically representing the fissures of breaking ice, interrupted by numerous clusters of white plum (mei-hua) blossoms. The neck is encircled by small dentated bordering usually noted on examples of this "hawthorn" variety. Distinguished also by a narrow dentated band at the base. White panel underneath foot is without mark. Has tall carved teakwood stand.

Height, 8 inches; diameter, 7 $\frac{1}{2}$ inches.

- 321—BLUE AND WHITE HAWTHORN GINGER JAR *K'ang-hsi*
 Ovoid shape; the undulating dark blue ground with reticulations painted to symbolically represent breaking ice, displaying closely clustered plum (mei) blossoms in the usual scattered form. The neck is surrounded by a reciprocal blue and white dentated band. Foot underneath bears a ring mark. Has carved teakwood stand and cover with dragon design.

Height, 9 $\frac{1}{2}$ inches; diameter, 7 $\frac{1}{2}$ inches.

322—BLUE AND WHITE VASE

Yung Ch'êng

Oviform, with rounded shoulder and flaring neck. The cobalt-blue decoration in varied depths on white ground, presenting leafy stems with varied floral blossoms, including the lotus, chrysanthemum, daisy, peony and passion flowers that are evenly distributed over the surface.

*Height, 15½ inches.**(Illustrated)*

323—BLUE AND WHITE VASE

Ch'ien-lung

Oviform, with low flaring neck. Semi-soft paste with crackle; the cobalt-blue decoration presenting a pair of chi-lins under a lichen tree with rocky background and lake view, including a pair of flying bats.

*Height, 15¾ inches.**(Illustrated)*

324—TALL BLUE AND WHITE OVIFORM VASE

K'ang-hsi

Graceful baluster-shape with flaring neck and spreading base. The brilliant cobalt-blue decoration, under the pellucid glaze, presenting an historical scene centered by a young prince who is seated at a table surrounded by retainers as he receives a young warrior with a retinue whom he is about to honor with a banner and a bag of coin held by an attendant in the background. The reverse side is finished with blue rockeries and cluster of trees and cloud scrolls, while the shoulder sustains two bamboo branches. The foot underneath bears a symbolical fungus mark within a double ring.

*Height, 17¾ inches.**(Illustrated)*

325—BLUE AND WHITE VASE

Yung Ch'êng

Tall oviform, with attenuated neck. Semi-soft paste, with quasi-orange-peel surface and crackle. The deep cobalt-blue decoration presenting mountain landscape with habitations, figures, lake and pleasure boat.

Height, 16¼ inches.

326—TALL BLUE AND WHITE VASE

Shun Chi

Cylindric shape with short everted neck. The cobalt-blue decoration in various tones under the pellucid glaze, presenting a landscape subject with a prince and his retinue of attendants visiting the fields of an agriculturist. The reverse side shows high rocky cliffs, pine, palm and cloud scrolls.

Height, 17¾ inches.



324



322



323

- 327—LARGE BLUE AND WHITE BOTTLE *K'ang-hsi*
 With low bulbous body and cylindric neck; often called "tiger lily" bottle. The cobalt-blue decoration, on white ground, presenting scrolling stems with foliage and lotus blossoms, symmetrically posed in their midst. The neck is finished by a bordering of tall ascending palm leaves together with narrow geometric bands. Foot underneath bears double ring mark.
Height, 16½ inches.
- 328—BLUE AND WHITE GINGER JAR *Late K'ang-hsi*
 With cobalt-blue decoration in varied depths, presenting mountain landscape with trees, habitation and figures of boatmen. Has carved teakwood stand.
Height, 8½ inches; diameter, 7¾ inches.
- 329—BLUE AND WHITE GINGER JAR *Ch'ien-lung*
 Ovoid shape, with landscape view, habitations, lake and fishermen. Probably another view of one of the Fusan Archipelago islands. The shoulder surrounded by a blue lanceolated border with white floriations. Has carved teakwood cover and stand.
Height, 8¾ inches; diameter, 8 inches.
- 330—BLUE AND WHITE HAWTHORN GINGER JAR *K'ang-hsi*
 With vibrant blue ground and mottled variations sustaining ascending branches of the leafless plum tree (mei-hua), filled with white blossoms commonly termed "hawthorn." The neck is surrounded by a narrow herring-bone band; without mark. Has porcelain cover to match.
Height, 10¼ inches; diameter, 7½ inches.
- 331—BLUE AND WHITE HAWTHORN GINGER JAR *K'ang-hsi*
 Similar to the preceding.
Height with its porcelain cover, 9¾ inches; diameter, 8 inches.



332—BLUE AND WHITE HAWTHORN TEMPLE JAR *K'ang-hsi*

The ascending blue and white plum flowers appear upon a lighter blue ground than the preceding example. The shoulder is encircled by a herring-bone band, and the neck by an ascending palmation. Bears double blue ring mark. Has teakwood cover.

Height, 13 $\frac{3}{4}$ inches; diameter, 9 $\frac{1}{2}$ inches.

333—TALL BLUE AND WHITE VASE *Yung Ch'êng*

Oviform, with flaring neck. The cobalt-blue decoration, with rockeries and knurled old leafless trees, showing group of eight horses romping and feeding in a pasture; probably the famous steeds of the Emperor Wang Mu.

Height, 21 $\frac{1}{2}$ inches.

334—BLUE AND WHITE HAWTHORN TEMPLE JAR WITH COVER

K'ang-hsi

The cobalt-blue decoration, with deep reticulated blue ground, showing ascending and descending branches of the plum tree filled with small white blossoms that have been carefully held in white reserve and finished with delicate outlining. The shoulder is encircled by reciprocal white and blue dentated band and the neck is finished by a blue and white lanceolated landscape border. Has original cover with gold lacquer reparation.

Height with cover, 17½ inches; diameter, 9 inches.

DECORATED PORCELAINS

335—EARLY FAMILLE VERTE SACRIFICIAL CUP

K'ang-hsi

Typical elongated shape with two lizard handles and small "Fu-lions" under the lip. The "three color" decoration *sur biscuit*, with ogre mask medallions including border designs. The interior with decorative border sustains a Chinese monogram mark in black against the white glazing.

Height, 1¾ inches; length, 3¾ inches.

336—SMALL DECORATED BRUSH HOLDER

Ch'ien-lung

Square shape, the four sides with white picture panels presenting landscape and floral subject. Uniformly surrounded by blue and gold arabesque bordering. Interior glazed in turquoise which is repeated on the sunken panel of foot with the red seal mark of its period.

Height, 3 inches.

337—SMALL AGATIZED PORCELAIN BRUSH HOLDER

Ch'ien-lung

Square shaped, decorated in imitation of a rare agate, dominated by pinkish-red and gray tones. The interior coated with a duck-egg green Chinese ("ya tan ching") glaze, which is repeated at the foot, with the seal mark of its period.

Height, 3 inches.

- 338—SMALL DECORATED DRAGON VASE *Yung Ch'êng*
 Graceful bell shape with bulbous body and slender neck. The colored decoration against the white body presenting a green and blue lizard-like dragon amid coral-red and blue fungi scrolls. Foot underneath bears six-character mark of its period.
Height, 4 $\frac{1}{4}$ inches.
- 339—DECORATED DRAGON ROUGE BOX *Yung Ch'êng*
 Low circular form; the cover with soft white ground presenting a rampant five-clawed dragon in pursuit of the effulgent jewel. The imperial monster is outlined in copper-red under the glaze amid green and red stippling. The base is surrounded by a conventional wave pattern while the panel underneath sustains a second red dragon. Has teakwood stand.
Height, 1 $\frac{3}{4}$ inches; diameter, 3 $\frac{1}{2}$ inches.
- 340—PEACH-SHAPED WATER COUPE *Ch'ien-lung*
 Fashioned in form of a half fruit with pink and rose clouded glaze, including foliage and twig in relief in natural colors. Interior has turquoise-blue glaze.
Height, 2 inches; width, 4 $\frac{1}{2}$ inches.
- 341—DECORATED WATER RECEPTACLE *K'ang-hsi*
 Globular shape with two monster-head handles. It is of thin clear white hard paste and decorated in underglaze blue with figures of the eight immortals on a wave pattern ground of peachbloom tint.
Diameter, 3 $\frac{1}{2}$ inches.
- 342—SMALL PI TUNG, OR BRUSH HOLDER *Ch'ien-lung*
 Cylindric shape, decorated to resemble agate. The interior is glazed with a light chamois color.
Height, 3 $\frac{1}{2}$ inches.

- 343—ORNATE DECORATED PENCIL VASE *Ch'ien-lung*
 Square shape with small raised feet and white sunken panels which are decorated with floral branches and birds. Delicately rendered in *famille verte* colors. The border showing a citron yellow ground with arabesque details picked out in light tones. Interior glazed in light turquoise, which is repeated at the foot underneath, together with seal mark.
Height, 3 $\frac{3}{4}$ inches.
- 344—RED AND WHITE ROUND COVERED BOX *Yung Ch'êng*
 The cover and sides with coral-red ground presenting floral scrolls amid varied butterflies.
Height, 3 inches; diameter, 6 inches.
- 345—SMALL PI TUNG, OR BRUSH HOLDER
 Cylindric bamboo section form with raised peach blossoms and bamboo shoots carefully moulded and picked out in green, red and white glaze, against the amber-yellow ground. Has teakwood stand.
Height, 4 $\frac{5}{8}$ inches.
- 346—POTTERY TIGER SKIN VASE WITH HANDLES *Ming*
 Ribbed body and flaring neck with small rustic handles, raised on its own base. Glazed in flambé brown, green and grayish white tones, resembling the "tiger skin" type of an earlier period.
Height, 6 $\frac{3}{4}$ inches.
- 347—MARBLED FLAMBÉ GLAZED VASE *Ch'ien-lung*
 Oviform with low base and spreading neck. Hard paste porcelain with engraved peony flower ornament showing through the marbled (onyx-like) glazing.
Height, 6 $\frac{1}{2}$ inches.



348



349



350

348—DECORATED PORCELAIN STATUETTE

Ch'ien-lung

Seated figure of Huo-Shen, a Chinese god of fire. Has carved teakwood stand of lotus design.

Height, 7½ inches.

From the Comte de Semalle Collection.

349—PORCELAIN STATUETTE

Ch'ien-lung

Seated figure of "Huo-Shen," the Chinese god of fire. Decorated in brilliant enamel colors and gilding. Has carved teakwood stand of lotus design.

Height, 7¾ inches.

From the famous collection of Comte de Semalle.

350—PORCELAIN STATUETTE

Ch'ien-lung

Figure of "Kuan-Ti," the Chinese god of war, represented in a rich court costume. Has teakwood stand of lotus design.

Height, 7¾ inches.

From the famous collection of Comte de Semalle.

351—PORCELAIN INCENSE JAR

Ch'ien-lung

Globular shape, in intricate openwork in design of cloud forms and symbolical bats, which are intercepted by four relief panels of seal marks which signify—"May you have happiness according to your desire." The entire embellishment enameled in green, coral red, yellow and gold.

Diameter, 4½ inches.

- 352—CORAL-RED AND WHITE VASE *K'ang-hsi*
 Ovoidal body with spreading tubular neck. Thin white Ch'ing porcelain. The coral red decoration (*rouge de fer*) presenting the Three Star Gods (of Longevity, of Rank and of Good Fortune), surrounded by youthful attendants, one of whom bears a fan of state, another a *ju-i* scepter, while the third is reaching for the fruit of longevity borne by Lao tsze, with staff. The neck sustains the god of literature floating amid red clouds. Bears six-character mark of the period.
Height, 7¾ inches.
- 353—PEAR-SHAPED VASE *Ch'ien-lung*
 Of clear white hard paste, and decorated with flowers, bands of scepter-head scrolls and palmettes, all of which are painted in brilliant enamel colors in the style of *famille verte*.
Height, 9 inches.
- 354—DECORATED RUSSET RED BOTTLE *K'ang-hsi*
 Pear shape, with receding neck. The glaze presenting a pale-toned russet color with iridescence and crackle. Showing superimposed moth and butterfly embellishment in overglaze painting; one of these appears to cover a defect in the body glazing.
Height, 9 inches.
- 355—DECORATED VASE *Ch'ien-lung*
 Ovoidal, with trumpet-shaped neck. Decoration of chrysanthemums, quail and rocks in brilliant enamel colors on engraved blue ground.
Height, 9 inches.
- 356—AGATE GLAZED VASE *Ch'ien-lung*
 Quadrangular shape, with high-shouldered contour and two bulbous handles. The marbled glazing in light colors including blue, green, olive and brown tones on white ground; with crackle.
Height, 8½ inches.
- 357—GALLIPOT *Yung Ch'êng*
 Thin hard paste, with a decoration of four medallions of Shou symbol and floral scroll painted round the body and bands of scepter-head scrolls around the shoulder and foot. Character mark of the period penciled in blue.
Height, 8 inches.



358



359



358

358—PAIR POWDER-BLUE JARS

K'ang-hsi

Tall oviform, with cap-shaped covers. Decorated with aquatic birds, a balcony scene and other designs in reserve panels in coral-red and gilding; over the powder-blue ground is a floral decoration in gilding. Each bears a leaf mark in blue within a circle.

Height, 11½ inches.

359—POWDER BLUE GALLIPOT

K'ang-hsi

Of graceful shape, with two elephant-head handles in relief on shoulder. It is of fine hard paste and invested with a mazarine blue glaze of brilliant quality, over which is a decoration of various ornaments and symbols penciled in gold.

Height, 8½ inches.

From the Thomas E. Waggaman Collection.

360—CORAL-RED AND WHITE VASE

Ch'ien-lung

Gallipot form, with small neck. The surface being uniformly covered by a pellucid soft coral-red glaze with tall bamboo trees held in white reserve with the foliage.

Height, 8 inches.



361—IMPERIAL VASE

Ch'ien-lung

Pear shape, with a flange encircling mouth and two scroll handles. Invested with a turquoise-blue glaze and richly embellished with floral and leafy scrolls and symbolical devices, executed in brilliant enamel colors, outlined by gilding. Underneath the foot, a seal mark of the period penciled in gold.

Height, 12 inches.

362—OVIFORM JAR

K'ang-hsi

Decorated with wave designs, dragons and finely executed border designs, executed in low tones of green, yellow, coral-red and purple. On the shoulder are two handles in the shape of dolphins. Underneath the foot is a six-character mark of the period.

Height, 10½ inches.

363—DECORATED PILGRIM BOTTLE

Ch'ien-lung

Flattened moon shape, with low tubular neck and handles. The underglaze decoration including two rampant dragons painted in soft underglaze red tones of the "peachbloom" variety, with moss-green speckling. The five-clawed monsters are in pursuit of the "effulgent pearl" amid underglaze blue cloud patches. The base is bordered by blue waves with white cresting.

Height, 13 inches.



364—PAIR BOTTLE-SHAPED VASES

Ch'ien-lung

Of graceful shape and clear white hard paste. Finely decorated, in coral-red and brilliant enamel colors, with numerous bats, the symbol of longevity, cloud forms and bands and borders of scepter-head scrolls, gadroons and Greek frets, some of which are outlined in gold. Underneath the foot, imperial seal mark of the period.

Height, 10½ inches.

365—DECORATED VASE

Ch'ien-lung

Tall oviform, with receding mouth. Invested with a turquoise-blue glaze over a sharkskin surface and decorated with two panels of archaic dragon scrolls and borders of floral and vine designs, all of which are modeled in low relief in the paste and coated with gilding. Seal mark of the period.

Height, 11 inches.

366—TALL BEAKER-SHAPED VASE

Yung Ch'êng

Thin hard paste. The decoration consists of two upright reserve panels, with landscape and river views and bordered with underglaze blue. The ground, of leaf scrolls penciled in pink, is covered with a floral decoration executed in low tones of yellow, purple, green and *bleu-de-Nankin*.

Height, 14 inches.

367—OVIFORM VASE

Ch'ien-lung

With tall trumpet-shaped neck and receding foot. Two reserve panels, in which is a decoration of European figures in a Chinese landscape painted in various enamel colors. The ground is of sea-green color, with graviata decoration covered with floral sprays painted in brilliant colors.

Height, 10 inches.

368—BLACK HAWTHORN JAR

Quadrilateral shape, with short neck. Prunus in blossom, rock, grasses and birds decorated in reserve and purple, green and yellow enamel colors on a black ground.

Height, 10½ inches.

369—CYLINDRICAL VASE

Yung Ch'êng

Of dense hard paste porcelain and fashioned in design of a rolled Chinese book, showing decorations of a balcony with figures, mountain scenery and a poem penciled in black.

Height, 11 inches.

370—DECORATED DRAGON VASE WITH COVER

Ch'ien-lung

Cylindric shape, with short-rimmed neck and base. Obverse side presents a rampant five-clawed dragon picked out in green and red overglaze colors amid conventional blue cloud patches and red nebulae, while the reverse side depicts the phoenix bird (emblem of the Empress) picked out in light colors with blue clouding. The base is surrounded with blue wave and white cresting. Foot underneath bears seal mark of the period. The cover, *en suite*, is decorated with six red bats among blue clouds. With teakwood stand.

Height, with cover, 10¼ inches.

371—LARGE RED AND GOLD WALL VASE

Ch'ien-lung

Pear-shape, with flaring neck and flat back. Ta Ch'ing dynasty porcelain, coated with a deep coral-red glaze which is relieved by gold tracery superimposed in the form of arabesque scrolls and lotus flowers.

Height, 10¼ inches.

372—MANDARIN JAR

Yung Ch'êng

Tall oviform, fashioned in hard paste of very thin quality. In the upright reserve panels, painted in various enamel colors and gilding, are various mandarin figures and garden scene. The ground is covered with floral designs, birds and scrolls executed in *bleu-de-Nankin*, coral-red and gilding. (Slight repair at neck.)

Height, 9½ inches.

373—LARGE FAMILLE VERTE PLATE *K'ang-hsi*

The interior decoration presenting a series of yellow, green, and light aubergine borders, filled with chrysanthemum and lotus flowers; formally posed midst scrolling stems and green floriations. The varied flowers presenting *rouge-de-fer* red, aubergine and amaranth blue overglaze tones.

Diameter, 14½ inches.

From the Thomas E. Waggaman Collection.

374—CHINESE TABLE SCREEN

Carved teakwood. Porcelain panel inserted, which is decorated with Chinese domestic scenes in brilliant enamel colors.

Height, 22 inches; width, 16 inches.

375—TALL OVIFORM VASE

Yung Ch'êng

Clear white hard paste, with orange-peel surface. Finely painted decoration in transparent enamel colors, depicting figures of a Chinese dignitary and a gardener, standing beneath a pine tree.

Height, 15 inches.

376—RED AND BLUE DECORATED VASE

K'ang-hsi

Inverted pear-shape, with flaring neck and spreading base. The cobalt-blue and copper-red underglaze decoration presenting pine tree in rich "peachbloom" tones, with moss-green speckling, amid blue bamboo and wild plum tree that bears soft red blossoms. The design is freely rendered against the white ground, and foot underneath bears apocryphal (six-character) Ming mark within double ring.

Height, 15¼ inches.

377—PEARL INLAID BLACK BURGAUTÉE LACQUER BOTTLE

K'ang-hsi

Tall pear-shape, with receding tubular neck. The body, with black lacquered porcelain foundation, profusely inlaid with varied colored pearls, presenting a landscape decoration with lake, human figures, garden terrace and bamboo trees. The long neck being encircled by varied geometrical bands, including lake scenery with bamboo tree details. Bears four-character apocryphal Ch'êng hua mark. (Has defects.)

Height, 20½ inches.

378—TALL CYLINDRICAL VASE

K'ang-hsi

Of clear white hard paste. It is invested with a monochrome glaze of peachbloom tint, and is elaborately ornamented with eight circular-shaped medallions, modeled in low relief and containing the figure of the Eight Taoists and other symbols amid cloud forms, in *bleu-de-Nankin* and peachbloom tints; a further embellishment consists of numerous dragons, which are also modeled in low relief in the paste and decorated in underglaze blue. Underneath the foot, an unusual mark.

Height, 18½ inches.

379—DECORATED VASE

Ch'ien-lung

Globular body, with tall spreading neck and receding base. The body is invested with a *gros-bleu* glaze of brilliant quality, and the neck and base are decorated in enamel colors with palmettes, scepter heads and arabesque. On the neck are two elephant-head handles modeled in relief. Bears a seal mark of the period.

Height, 15 inches.

(Illustrated)

380—IMPERIAL DECORATED VASE

Ch'ien-lung

Oviform, with receding neck and base; two handles of scepter design, which are suspended with swastika and other symbols, all of which are modeled in relief and decorated. A finely executed embellishment consists of two circular panels containing tree peonies, magnolia in bloom, peacock and rocks, exquisitely painted in beautifully combined colors. The ground of the body is of rich *gros bleu*, over which is a floral decoration penciled in gold. The neck and foot are encircled with bands of swastika fret, palmettes and scepter-head scrolls, which are carved in the paste and enameled in turquoise blue. Underneath the foot is an Imperial seal of the period.

Height, 16½ inches.

(Illustrated)

381—TALL FAMILLE ROSE DECORATED VASE

Late Ch'ien-lung

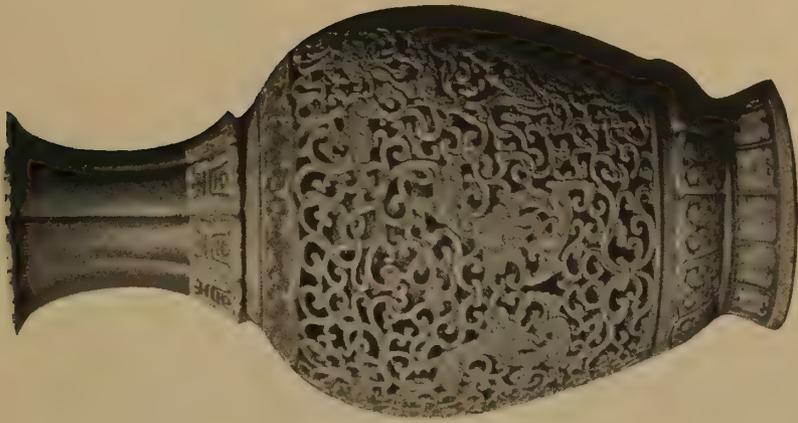
Ovoid-shaped body, with revolving ribbed neck. The ornate perforated outer shell sustaining numerous archaic dragons glazed in pale turquoise-blue amid scrolling arabesques. The cylindrical interior porcelain vessel is decorated in colors with the god of longevity accompanied by his stork and figures that bear offerings. The base of the vase has a small fret border and a rose panel band, followed by another yellow border with pink lotus flowers amid green foliage. The shoulder is encircled by a red and gold bat motif in slight relief on yellow ground. The revolving neck, with gold tracery, including a bordering with "Shou" characters of longevity, while the scalloped rim presents ornate fungi forms in coral-red on a ground of turquoise.

Height, 18 inches.

(Illustrated)



380



381



379

382—TALL BLACK HAWTHORN VASE

Doubtless K'ang-hsi, with a deadened black surface, partly through friction and wear, and also possibly due to some artificial means of rubbing. The aubergine tone of trees is right. The flowers with the yellow centers, drawings, birds, etc., are typical, while the Chêng hua mark underneath the foot, of the Ming dynasty, within ring, is apocryphal. Made doubtless, toward the close of the K'ang-hsi period. The vase, upon the whole, may be assigned as late as a K'ang-hsi example, when the native cobalt-blue showed a less brilliant or clear blue in the marking.

Height, 28½ inches.

383—MAMMOTH FAMILLE NOIRE PLAQUE

Yung Ch'êng

Deep circular shape, with greenish-black ground, showing chrysanthemum flowers in rose tints amid scrolling green foliage. This free floral decoration is interrupted by a series of white reserves in leafy scroll, fan and double circle forms that are separately painted with rich *famille rose* flower and fruit subjects. The white upper border, in green and pink trellis pattern, including a series of white floral vignettes.

Diameter, 25½ inches.

384—DECORATED GALLIPOT

Yuan

Dense hard paste. Invested with a lapis-blue glaze and decorated in low relief with branches of peonies, festoons and gadroon border, which are enameled in turquoise-blue and buff.

Height, 11¼ inches.

385—DECORATED GALLIPOT

Yuan

Invested with an opaque turquoise-blue glaze and decorated with Taoist figures, pine tree, cloud forms, flowers and scepter-head scrolls modeled in relief and incised, and enameled in yellow and purple.

Height, 11 inches.

386—DECORATED JAR

Ch'ien-lung

In the Ming period style. Lapis-blue ground, with blooming lotus wave crests, pendants and other designs in relief outline, and enameled in green, yellow and purple.

Height, 14 inches; diameter, 12 inches.



387—MASSIVE DECORATED JAR

Ming

Globular shape, with low neck and receding base. An outer casing is of pierced work and decorated with figures of the Eight Taoists, pine trees, peonies, gadroons and symbols, worked in the paste in relief and enameled in turquoise-blue, yellow and purple.

Height, 15 inches; diameter, 13 inches.

388—LARGE CHINESE JAR

Oviform, with broad mouth, of dense hard paste, coated with a cobalt-blue glaze and ornamented with a relief and incised decoration of peonies, peacocks, symbols and other designs enameled in low tones of yellow, green and turquoise-blue.

Height, 13 inches; diameter, 12 inches.

CHINESE DECORATED BOWLS AND PLATES

389—TWO DECORATED PORCELAIN CUPS

(A) With *famille verte* decoration showing floral stems, fruit, and butterfly. K'ang-hsi period (1662-1722).

(B) The exterior showing floral stems with pink blossoms, and the interior plain white. Yung Ch'êng period (1723-35). (Mended.)

Each: Diameter, 3¼ inches.

390—DECORATED PORCELAIN CUP

Ch'ien-lung

Octagonal shape; semi-eggshell porcelain, the overglaze decoration in Ch'ien-lung colors presenting an imperial dragon rampant, with "on glaze" blue head surrounded by flaming nebulae, in pursuit of the coral-red effulgent jewel. The reverse side depicts a grotesquely drawn phoenix.

Height, 2½ inches.

391—TWO DECORATED PORCELAIN CUPS

Ch'ien-lung

Low semi-spheric forms; white porcelain with figure decoration, executed by a Cantonese artist in *famille rose* colors with finely rendered black poetical inscriptions and red seals.

Diameter, 3 inches.

392—THREE WHITE PORCELAIN WINE CUPS

Yung Ch'êng

Thin white porcelain, molded to represent open lotus flower blossoms with delicate white etching under the glaze. The interior presenting floral buds carefully painted in overglaze colors of the period.

Diameter, 2¾ inches.

393—FOUR WHITE PORCELAIN WINE CUPS

K'ang-hsi

Low rounded shapes with small bases. Thin white porcelain showing a pellucid glazing.

Diameter, 2½ inches.

- 394—FOUR DECORATED WINE CUPS *K'ang-hsi*
Eggshell porcelain, with delicately painted floral and tree designs, including poetic inscriptions and mark of the K'ang-hsi period. (One mended.)

Diameter, 2½ inches.

- 395—EGGSHELL PORCELAIN CUP AND SAUCER *Late Ch'ien-lung*
The overglaze decoration, presenting landscape with figures, carefully rendered by a Cantonese artist in the manner of the painting on eggshell plates. A young couple is depicted seated on garden benches, whose boy attendant appears behind trees and rockeries accompanied by a dog. The rim borders showing black and gold floral details.

Diameter, 2¾ inches.

- 396—TWO CITRON YELLOW TEACUPS *Ch'ien-lung*
Semi-globular form; white eggshell porcelain, the exterior sustaining a brilliant monochrome citron-yellow glaze. Bears six-character blue mark of the period.

Diameter, 3½ inches.

- 397—SET OF SIX CORAL-RED AND WHITE DRAGON WINE CUPS
Thin Ta Ch'ing porcelain, the exterior with imperial five-claw dragons delicately engraved, in pursuit of the flaming jewel of effulgence amid white cloud patches against a deep coral-red ground. Bears six-character K'ang-hsi mark (1662-1722).

Diameter, 2½ inches.

- 398—DECORATED CUP WITH BOY AND ROOSTER MOTIF *Ch'ien-lung*
Including peony flowers and blue garden rockeries posed against white ground. The reverse side with hen and chickens, including a long poetic inscription, written by a censor of the court of his Imperial Majesty, Ch'ien-lung, in part reading: "Li-Yang Chi of the potter's craft had no political ambition, but rather preferred to study the innumerable varieties of color and kind in the lower orders of nature both of animals and plants, and to transfer their bodies to porcelain. In his art his success was so great that his name is known throughout the world and all men celebrate his praises." Bears seal mark, in blue, of the period.

Height, 2¾ inches.

- 399—WHITE DECORATED CUP *K'ang-hsi*
Eggshell porcelain, with flaring lip. The decoration in delicate *famille verte* colors presenting a chrysanthemum spray with grasshopper and butterfly.
Diameter, 4 inches.
- 400—CORAL-RED AND WHITE RICE BOWL *Ch'ien-lung*
White interior, while the exterior is glazed in a deep coral-red, involving a delicate white reserved bamboo decoration. Foot underneath bears blue seal mark of its period.
Diameter, 4½ inches.
- 401—THREE DECORATED WEDDING BOWLS *Ch'ien-lung*
Thin porcelain; with plain white interiors, the decoration presenting numerous butterflies picked out in colors after nature, posed on imperial yellow ground, together with the *Shuang-hsi* characters for "Double-bliss."
Diameter, 4 inches.
- 402—RED AND WHITE DECORATED RICE BOWL *Ch'ien-lung*
Thin white porcelain; the exterior presenting a rich coral-red ground with varied lotus flowers and leafy scrolls reserved in the white. Bears blue seal mark of its period.
Diameter, 5 inches.
- 403—TWO DECORATED WEDDING BOWLS *Ch'ien-lung*
Thin porcelain, with plain white interiors; the decoration presenting numerous butterflies picked out in colors after nature, posed on imperial yellow ground, together with the *Shuang-hsi* characters for "Double" or "Wedded-bliss."
Diameter, 4 inches.
- 404—BLACK HAWTHORN FLOWERED BOWL *Yung Chêng*
Fine white Ta Ch'ing porcelain, the exterior with iridescent black enameled ground involving delicate green leafy scrolls under the lustrous glaze. The floral reserve involving varied blossoms with foliage, separately picked out in varied colors of its period, including rich coral-red, light amaranth-blue, amber-yellow and pinkish red tones. Bears blue six-character mark of its period within ring.
Diameter, 5½ inches.

405—ENGRAVED WHITE BOWL

K'ang-hsi

Flaring lip and low base. The exterior, with delicate engraved border design, enclosing scrolling leafy stems with lotus flowers under the pellucid white glazing. The interior is centered by a delicately engraved peach tree motif.

Diameter, 5¾ inches.

406—FLOWERED ROUGE D'OR BOTTLE

Yung Ch'êng

Fine white Ta Ch'ing porcelain, the exterior presenting tiger lilies, asters, peony flowers, rendered in varied enameled colors against a deep *rose du Barry* ground.

Height, 5¾ inches.

407—PEACH RED AND GREEN CLOUDED BOWL

K'ang-hsi

Rounded shape with flaring rim; the exterior and interior, with copper red underglaze painting, presenting a delicate "peachbloom" with pale *réséda* green clouding. Bears six-character mark of the period.

Diameter, 6 inches.

408—COBALT-BLUE AND COPPER RED BOWL

K'ang-hsi

Flaring rounded shape; hard-paste porcelain. The exterior presenting deep cobalt-blue floral twigs and circular "Shou" characters, together with bats, against a peachbloom ground, slightly speckled with moss-green.

Diameter, 7½ inches

409—FLOWER-DECORATED BOWL WITH COVER

Yung Ch'êng

Wide flaring shape. Thin white Ta Ch'ing porcelain. The decoration, in underglaze cobalt-blue, being carefully picked out in varied overglaze colors; the design showing aubergine branching plum and peony trees, with coral red blossoms and green foliage. A large bird has alighted on the bough of tree, attracted by the blossoms. The design is repeated on the cover, together with a pair of birds.

Diameter, 7¾ inches.

410—DECORATED TAOIST PLATE

Yung Ch'êng

Deep rounded form; the center with large medallion presenting the ocean pavilion, with storks that bear the rods, or tallies, of fate, watched by a group of Taoist immortals that appear floating on cloud patches over the waves. The foremost group representing the "Three Star Gods," while another cloud bears the fairy Si Wang Mu and attendant. The reverse border showing green waves with blue rocks and red bats, above which appear scrolling red cloud forms; a blue sky borders the upper rim. Bears six-character mark of its period.

Diameter, 8 $\frac{1}{4}$ inches.

411—DECORATED SAUCER DISH

Deep rounded shape; the border in *famille rose* colors presenting a *millefleur* motif, while the foliated white reserved medallion delineates a family group with flowers on "The Feast of Flowers." Bears blue seal mark of its period.

Diameter, 6 inches.

412—PINK GRAVIATA MEDALLION PLATE

Ch'ien-lung

Peking porcelain; deep round shape, the circular medallion with garden scene, rendered in varied light colors of the *famille rose*, including three boys, one of whom carries a vase with sheaves of grain, while the other boys are chasing partridges. The borders on face and back showing a light pink graviata ground with superimposed arabesque and lotus flower scrolls, picked out in varied colors. The panel underneath bears pavilion mark within square seal.

Diameter, 6 $\frac{3}{4}$ inches.

413—GRAVIATA DECORATED MEDALLION PLATE

Ch'ien-lung

Deep round shape; the white medallion center showing a family group occupied with needlework in the garden adjacent to a summer pavilion. The light pea-green graviata border on face and underside showing delicate arabesque scrolls and lotus flowers, picked out in varied colors. Bears four-character mark underneath, showing that it was made for the pavilion of a favorite wife of Emperor Ch'ien-lung (1736-95).

Diameter, 6 $\frac{3}{4}$ inches.

- 414—TWO DECORATED PEONY FLOWER DISHES *Yung Ch'êng*
Medium deep shape, with scalloped border. The interior presenting large peony flower, with stem and foliage picked out in delicate *famille rose* colors.

Height, 6½ inches.

- 415—SMALL FAMILLE VERTE PLATE *K'ang-hsi*
Thin white Ta Ch'ing dynasty porcelain; the decoration showing Si Wang Mu, queen of fairies, accompanied by a fawn, whose young fairy attendant bears a large peach, of the Taoist realm. Above these two figures appear three small hovering bats, while the border is composed with small butterflies and floral buds.

Diameter, 6¾ inches.

- 416—TWO WHITE ENGRAVED DRAGON PLATES *K'ang-hsi*
Shallow round shape; the white paste showing an imperial dragon delicately incised under the vitreous glazing; surrounding a small medallion with faintly defined inscription. Has a narrow rim border composed with contiguous small coral-red bats.

Diameter, 7¾ inches.

- 417—PAIR LARGE BOWLS *K'ang-hsi*
Of thin sonorous hard paste. The outer surfaces covered with a coral-red glaze and decorated with garden scenes in which group of Chinese children are playing various games, all finely executed in enamel colors of the *famille verte* and enhanced by gilding.

Diameter, 8 inches.

- 418—IMPERIAL WHITE AND GOLD DISH *Yung Ch'êng*
Low shallow form, with white glazed interior. The reverse border ornament, in low relief, showing imperial dragon scrolls interrupted by four floral devices and solidly covered in low-toned gold. Underneath, the white panel with six-character mark within ring, indicating that this dish was made for the pavilion of a favorite wife of Emperor Yung Ch'êng (1723-35).

Diameter, 5¾ inches.

CLOISONNÉ ENAMELS AND BRONZES

- 419—CLOISONNÉ ENAMEL SHRINE ORNAMENT *Ch'ien-lung*
Gourd shape, with gilt-bronze fillet handles and enameled base. The cloisonné body, with turquoise-blue enamel ground, sustaining arabesque scrolls in varied colors, punctuated here and there by floral blossoms.
Height, 6 inches.
- 420—CLOISONNÉ ENAMEL BOWL *Ch'ien-lung*
The cloisonné interior, with blue ground, presenting flower details in varied colors, centered at the bottom by a turquoise-blue medallion. The exterior, with turquoise-blue ground, displaying various lotus and orchid forms mid leafy scrolls, together with bordering at the base and rim.
Diameter, 6¼ inches.
- 421—CLOISONNÉ ENAMEL BOWL *Ch'ien-lung*
The interior presenting a lapis-blue ground, with butterfly and floral details, centered by a white panel, enclosing red orchid blossoms and butterflies; while the exterior sustains similar orchid blossoms amid leafy scrolls on a turquoise-blue ground.
Diameter, 6½ inches.
- 422—TWO HANGING CLOISONNÉ BOWLS *Tao Kuang*
Ovoid shapes, with uniform wide rim and handles for suspension; one with turquoise-blue ground sustaining three yellow medallions with floral details. The second hanging fern bowl, with three medallions enclosing butterflies, flowers, and bird crests.
Diameter, 5 inches.
- 423—CLOISONNÉ ENAMEL CUP WITH COVER
Ovoidal form, with slender stem; presenting a light turquoise-blue ground filled with floral scrolls picked out in varied light colors. Its cover is centered by a Chinese character "Shou" (longevity) in yellow.
Height, 9¼ inches.
- 424—CLOISONNÉ ENAMEL VASE *Ch'ien-lung*
Graceful bottle shape, with expanded sides and slender neck; the cloisonné details, on turquoise-blue ground, showing red lotus flowers and green foliage on the lower section, which design is repeated at the neck, while the shoulder, with bordering, sustains two yellow dragons. Bears black enameled tablet with a pavilion mark.
Height, 9¼ inches.

425—CLOISONNÉ ENAMEL PRESENTATION BOX *Ch'ien-lung*

Rounded form; the details including a black enameled medallion with dragon and phoenix bird motifs surrounded by a series of fan-shaped medallions with turquoise-blue ground, filled in with floral details. Similar fan-shaped panels are displayed on the lower side of box.

Height, 5 inches; diameter, 8 inches.

426—CLOISONNÉ ENAMEL SHRINE FIGURE *Chia Ch'ing*

A Lamaist Bōdhisattva is represented on lotus thalamus of gilt bronze, while "Shou" characters and lotus petals of the base are picked out in blue enamels; champlevé style.

Height, 15 inches.

427—BRONZE AND CLOISONNÉ CENSER

Fashioned in form of an ox; the animal is represented in couchant form enriched by a bordering of blue cloisonné. Copied after an ancient sacrificial vessel. Has teakwood stand.

Height, 6 inches; length, 11 inches.

428—ENAMELED BRONZE PHEASANT BIRD

Life-sized and fashioned in natural walking form; its long-plumed tail and wings are finished in champlevé enamel.

Height, 10¼ inches; length, 19½ inches.

429—INLAID BRONZE VASE *Sung type*

Rectangular form, with contracted center, sustaining four "arête" handles, together with gold and silver inlaying in archaic mask designs, flanked by dentated border inlaying in gold and oxidized silver. The patine showing a dull iron black lustre. Foot underneath sustains an incuse inscription in ancient seal characters (undeciphered).

Height, 14½ inches.

430—JAPANESE BRONZE VASE

With ribbed sides, sustaining two dragon handles; the lobed body showing horizontal bands and engraved scrolls, coated in brown patine.

Height, 16 inches.

THIRD AFTERNOON'S SALE
WEDNESDAY, FEBRUARY 27, 1918
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 431 to 634, inclusive

CHINESE SINGLE COLOR PORCELAIN

431—MINIATURE CAMELLIA-LEAF GREEN VASE *Yung Ch'êng*
Oviform, with small spreading neck. Ta Ch'ing porcelain, covered with
a brilliant camellia-leaf green glaze with minute crackling of even quality.

Height, 2³/₄ inches.

432—SMALL SANG-DE-BŒUF BOTTLE *Chia Ch'ing*
Bell shape, with slender neck. The red glaze showing an even brilliant
color with light rimmed neck.

Height, 3 inches.

433—MINIATURE METALLIC SOUFFLÉ VASE *Yung Ch'êng*
Gallipot shape; Ta Ch'ing dynasty porcelain, the lustered copper-
brown glaze showing small soufflé flecking.

Height, 2¹/₂ inches.

434—SMALL GRAY CRACKLE VASE *Ch'ien-lung*
Oviform with flaring neck, with ashen-gray glaze showing minute crackle
and even texture; interior of neck is separately glazed in a cucumber-
rind green.

Height, 3 inches.

- 435—MINIATURE LAPIS-BLUE BOTTLE *Ch'ien-lung*
Ta Ch'ing porcelain, covered with a dull lustered lapis-blue glaze of even color.
Height, 3 inches.
- 436—MINIATURE ROBIN'S-EGG BLUE VASE *Ch'ien-lung*
Ta Ch'ing porcelain, sustaining a rare speckled robin's-egg blue glazing, peculiar to its period.
Height, 2¾ inches.
- 437—MINIATURE MIRROR BLACK BOTTLE *Yung Ch'êng*
Ta Ch'ing porcelain, covered with a brilliant mirror-black glaze of even quality.
Height, 3¼ inches.
- 438—MINIATURE MUSTARD YELLOW BOTTLE *Ch'ien-lung*
Oviform body, with slender neck. The brilliant glaze, of the mustard-yellow variety, showing minute crackle and even quality.
Height, 3 inches.
- 439—MINIATURE BROWN METALLIC SOUFFLÉ BOTTLE *Ch'ien-lung*
Pear shape, with slender neck. The old copper-red glaze presenting the so-called "iron rust" soufflé effect.
Height, 3¾ inches.
- 440—MINIATURE SAUCER
Soft-paste type. Coated with a creamy-white glaze and bears the incised Chinese characters, "Hoo Ming Chih Kuan," meaning "For use in the pavilion of the pearl-bright pool."
- 441—TWO LEMON YELLOW PORCELAIN WINE CUPS *Yung Ch'êng*
Semi-eggshell porcelain, of fine white texture; the exterior showing an even citron-yellow glaze.
Diameter, 2½ inches.
- 442—WHITE PORCELAIN SACRIFICIAL CUP *Yung Ch'êng*
Of transparent texture. It is of helmet shape on tripod, ornamented in relief and incised.
- 443—SOFT-PASTE ROUGE BOX *Yung Ch'êng*
Flattened circular shape. Ornamented with a dragon and phœnix which are carved in relief in the paste, under a creamy-white crackle glaze.
Diameter, 3 inches.

- 443A—MINIATURE CLAIR-DE-LUNE VASE *Yüan Dynasty*
 Ovoidal shape with small neck. Chün yao with *clair-de-lune* crackled glaze, showing a purplish red splash at the shoulder.
Height, 2½ inches.
- 444—YUNG LO SMALL BOWL *Ming*
 Of very thin porcelain, practically glaze upon glaze, between the layers of which is a decoration of floral design with the mark of the period.
Diameter, 3½ inches.
- 445—MONOCHROME CITRON-YELLOW DISH *Ch'ien-lung*
 Semi-eggshell porcelain. The exterior presenting a brilliant citron-yellow glaze, of even quality.
Diameter, 4½ inches.
- 446—IMPERIAL YELLOW DRAGON DISH *Ch'ien-lung*
 The engraved interior, under the brilliant yellow glaze, presenting a five-clawed dragon with the circular "Shou" emblem of longevity in his claws. With like glazing, the reverse side sustains an engraved wave motif, together with pointed rocks and Buddhistic symbols.
Diameter, 4¼ inches.
- 447—PALE CÉLADON WATER COUPE *Ch'ien-lung*
 Low rounded form with wide-apertured mouth. Pale céladon glaze, including crackle.
Height, 1½ inches; diameter, 2¾ inches.
- 448—SMALL MUSTARD YELLOW VASE *Ch'ien-lung*
 Ovoidal shape, with everted neck. Light mustard yellow glaze, with clouding and small crackle. The interior of neck is coated in turquoise-blue glazing.
Height, 4 inches.
- 449—SMALL GRAY CRACKLE VASE *Yung Ch'êng*
 Flattened ovoidal form, with small tubular handles at side of neck. The brilliant ashen-gray glaze showing bold crackle; foot underneath, in like glazing, showing a brown rim.
Height, 3¾ inches.
- 450—CAMELLIA GREEN SEAL COLOR BOX *Chia Ch'ing*
 Low circular shape; the exterior showing a light "camellia leaf" green glaze of brilliant quality with crackle. The interior sustains an ashen-gray crackle glaze.
Diameter, 2¾ inches.

- 451—SMALL CAMELLIA-LEAF GREEN WATER COUPE *K'ang-hsi*
 Shallow circular shape, with wide aperture, showing small black rim.
 Glazed with a rich camellia-leaf green glaze with iridescence and crackle.
Diameter, 3 inches.
- 452—LAPIS-BLUE WATER COUPE *Ch'ien-lung*
 Low semicircular form, with brilliant lapis-lazuli blue glaze showing
 an even color.
Height, 1½ inches; diameter, 3¼ inches.
- 453—GREEN AND GOLD DECORATED WATER COUPE *Ch'ien-lung*
 Ta Ch'ing porcelain fashioned to represent a green bronze tripod with
 archaic gold penciling to represent inlaying, including gold speckling
 on the interior. Bears impressed imperial seal mark of its period.
Diameter, 3 inches; height, 2 inches.
- 454—MINIATURE FLAMBÉ VASE *Ch'ien-lung*
 Ovoidal body, with low cylindric neck. The brilliant transmutation
 glaze showing soft russet-red and green-toned clouding with slight indi-
 cations of crackle.
Height, 4 inches.
- 455—MOTTLED MOSS GREEN GLAZED VASE
 Ovoidal shape, with small neck. Transmutation example of a copper-
 oxide glaze showing pale céladon and olive brown hues in its markings.
Height, 4 inches.
- 456—SMALL CAMELLIA-LEAF GREEN BOTTLE *Chia Ch'ing*
 Pear-shaped body, with cylindric neck. Brilliant camellia-leaf green
 glaze of even color, with crackle.
Height, 4½ inches.
- 457—MINIATURE RED JAR *Ch'ien-lung*
 Ovoid shape; the deep red glazing, of pale tone, showing slight varia-
 tions with delicate pearskin surface. Fitted with a teakwood stand
 and cover.
Height, 3 inches.

- 458—CITRON-YELLOW PORCELAIN SAUCER *Ch'ien-lung*
Thin white porcelain, the interior showing a lustrous white glazing, while the underside border is covered with a lemon-yellow glaze of even quality.
Diameter, 4½ inches.
- 459—SMALL TEA-LEAF GLAZED VASE *Ch'ien-lung period*
Flattened oviform contour; sides sustaining rudimentary animal head handles with small rings. The soft-lustered "tea leaf" glaze, with speckling, trending to the "hare's fur" variety with brown edges, where the glaze is thin. Bears impressed seal mark.
Height, 4½ inches.
- 460—SMALL FLAMBÉ PORCELAIN VASE *Chia Ch'ing*
Slender gallipot shape. The mottled flambé glaze showing purple, gray and russet tones with speckling of brilliant quality.
Height, 4¾ inches.
- 461—ORNATE CÉLADON FLOWER VASE *Ch'ien-lung*
Low compressed form; upper section of neck sustaining three small circular apertures for floral stems or grasses. The decoration, in raised white slip design, showing lotus flowers and leafy scrolls under the light translucent céladon glaze. Bears blue seal mark of its period.
Height, 3 inches.
- 462—CÉLADON FLOWER VASE
Similar to the preceding.
- 463—WHITE PORCELAIN SMALL VASE *Ch'ien-lung*
Cylindrical shape, with short receding neck. Of dense hard paste and coated with a transparent glaze, under which is a floral decoration delicately etched in the paste.
Height, 5¼ inches.
- 464—MUSTARD YELLOW VASE *Chia Ch'ing*
With *tsu*-ribbed corners; copied from ancient jades.
Height, 5 inches.

- 465—OLIVE BROWN WATER BOWL WITH HANDLES *Ch'ien-lung*
Fashioned after an ancient Chinese bronze vessel. Rare pottery, glazed to resemble an olive-toned patine on bronze, with malachite green speckling or incrustations. The interior and the panel underneath in like brownish glazing.

Height, 2 $\frac{1}{4}$ inches; diameter, 3 $\frac{1}{2}$ inches.

- 466—DECORATED CÉLADON CUP *Ch'ien-lung*
Octagonal shape, with two side handles. The obverse and reverse sides sustaining archaic dragon crests executed in white slip, under the translucent céladon glaze. Has tall carved teakwood stand.

Height, 2 inches; diameter, 3 $\frac{1}{4}$ inches.

- 467—RED FLAMBÉ BRUSH HOLDER *Ch'ien-lung*
Fashioned to represent section of a bamboo stem, with small branches in relief, showing the white body color with rich ruby-red glazing starting from the neck, where a light céladon glaze appears with crackle. The interior showing a commingled red and gray céladon running glaze.

Height, 4 inches.

- 468—PEACOCK BLUE TEAPOT *Late K'ang-hsi*
Fashioned in form of a lotus-seed bulb, with a series of petals in low relief. The handle is formed by a dragon and the spout by a squirrel, while the cover is modeled after a lotus leaf.

Height with cover, 4 inches; diameter, 3 $\frac{1}{2}$ inches.

- 469—SMALL METALLIC IRON-RUST BOTTLE *Ch'ien-lung*
Compressed pear-shape, with tubular neck. The glaze showing rich copper-red body glazing with fine "iron rust" speckling.

Height, 5 inches.

- 470—PURPLISH RED FLAMBÉ POTTERY VASE *Late Yüan*
Slender gallipot shape, covered with a purplish flambé glaze showing a brown zone on reverse side with crackle. The fluent glaze ends in thick welts and deep purplish tones at the base. The interior of lip showing a delicately mottled peacock blue tint.

Height, 5 inches.

- 471—BLUE SEAL COLOR BOX *Yung Ch'êng*
 Low circular form, with incised rampant dragon amid cloud forms, presenting a brilliant lapis-lazuli blue glaze. The rim borders showing a series of five bats amid cloud scrolls. Has teakwood stand.
Height, 6 $\frac{3}{4}$ inches; diameter, 3 $\frac{5}{8}$ inches.
- 472—BROWN TORTOISE-SHELL GLAZED BOTTLE *Ch'ien-lung*
 Bulbous pear-shape, with tubular neck; cabinet size. The brilliant brown glaze showing linear yellow marking. Has teakwood stand.
Height, 5 $\frac{1}{2}$ inches.
- 473—SMAL CAMELLIA GREEN CRACKLE VASE *Yung Ch'êng*
 Flattened shape, with oviform contour and two small curved handles. The brilliant "camellia-leaf green" (ta-lu) glaze, with yellowish-green flecking, showing small crackle and iridescence.
Height, 5 $\frac{1}{2}$ inches.
- 474—LAVENDER GRAY CRACKLE SAUCER *Ming type*
 Porcellanous stoneware, coated with a thick glaze in light lavender gray tone with bold crackle, probably K'ang-hsi.
Diameter, 5 inches.
- 475—SMALL WHITE VASE *Ch'ien-lung*
 Hexagonal shape, with two rudimentary handles. Dense hard paste, coated with a creamy-white crackle glaze.
Height, 5 $\frac{1}{4}$ inches.
- 476—FUCHIEN CYLINDRICAL VASE *Ch'ien-lung*
 Of dense hard paste, with two monster-head handles, modeled in relief and a creamy-white glaze which is profusely crackled.
Height, 5 $\frac{1}{2}$ inches.
- 477—SMALL WHITE OVIFORM VASE *Yung Ch'êng*
 With fluted body. Of thin texture and coated with a brilliant glaze.
Height, 5 $\frac{1}{4}$ inches.
- 478—SMALL OVIFORM VASE *Ch'ien-lung*
 Of soft-paste type. It is decorated with bamboo and asters modeled in low relief in the paste underneath a brilliant white crackle glaze.
Height, 5 $\frac{1}{2}$ inches.

- 479—MUSTARD YELLOW VASE *Chia Ch'ing*
 Square ts'ung shape, with angular ribbed (tsu) corners and short everted neck. The brilliant yellow glaze showing small crackle peculiar to its type, while the interior of neck is glazed in monochrome green.
Height, 5 inches.
- 480—CAFÉ-AU-LAIT BOTTLE *Ch'ien-lung*
 Globular bottle with tall cylindrical neck on which are two monster-head and loose-ring handles in imitation of iron. Invested with a monochrome glaze of *café-au-lait* over a boldly crackled ground.
Height, 5½ inches.
- 481—RED FLAMBÉ WATER COUPE *Ch'ien-lung*
 Fashioned in form of a peach, with twig and small fruit at its side in bold relief. The brilliant red flambé glazing is splashed with purplish-blue and gray. Has teakwood stand.
Height, 2¼ inches; diameter, 4½ inches.
- 482—SMALL PI TUNG, OR BRUSH HOLDER *Ch'ien-lung*
 Cylindric form; fashioned to resemble a bamboo carving in an amber-yellow tone; with raised embellishment showing an aged philosopher with long beard and attendant feeding ducks; typifying "filial piety," a virtue highly commended and strictly inculcated among the Chinese.
Height, 4¼ inches.
- 483—PALE APPLE-GREEN VASE (*Lu Lang yao*) *Kang-hsi*
 Bulbous body, with contracted base and neck; of the so-called green "Lang yao" variety. The translucent green glazing showing slight frosty texture and crackle peculiar to its period.
Height, 5¼ inches.
- 484—ORNATE SLATE-BLUE GLAZED DISH WITH COVER *K'ang-hsi*
 Low barrel-shape with borders of small bossing at the base and rim of cover. The slate-blue glaze, of uniform transparent quality, presenting a primary cobalt-blue decoration in the form of flowering shrubs and insects.
Height, 2¾ inches; diameter, 4 inches.

- 485—SOFT-PASTE JAR *Yung Ch'êng*
 Of globular shape, with wide mouth. Decoration of phœnix and dragon, emblems of the Emperor and Empress, delicately etched in the paste under a creamy-white glaze.
Diameter, 4¾ inches.
- 486—BLANC-DE-CHINE TEAPOT
 Globular shape, with finely modeled spout and handle. Coated with a cream-white glaze which is crackled with pronounced brown lines.
Height, 4 inches.
- 487—FUCHIEN BOTTLE-SHAPED VASE *K'ang-hsi*
 Of dense paste and coated with a creamy-white glaze of lustrous quality.
Height, 5¼ inches.
- 488—SOFT-PASTE VASE *Yung Ch'êng*
 Tall oviform, with two indented leaf-shaped panels, in which there is an etched decoration. Invested with a creamy-white glaze.
Height, 6¾ inches.
- 489—BLANC-DE-CHINE BOTTLE *Tao Kuang*
 Slender oviform, with tubular neck and two applied frog handles. The sides presenting circular medallions with molded peach and pomegranate motifs, uniformly coated with a brilliant white glaze.
Height, 7 inches.
- 490—TWO MONOCHROME CORAL-RED DISHES *Ch'ien-lung*
 Shallow shape; semi-eggshell porcelain, with white glazed interior and deep coral-red glazed background of even lustrous quality.
Diameter, 5¼ inches.
- 491—PALE SALMON-PINK GLAZED VASE *Ch'ien-lung*
 Oviform, with flaring neck and raised chrysanthemum border at the base. The lustrous salmon-toned glaze, trending to a pale coral tint of the *rouge-de-fer* variety.
Height, 6 inches.
- 492—SMALL TURQUOISE VASE *Yung Ch'êng*
 Gallipot form, with spreading neck. The glaze presenting a brilliant turquoise tone, with small fissured crackle. Has biscuit foot, together with a mark of former owner.
Height, 5¾ inches.

493—POWDER-BLUE TEAPOT *K'ang-hsi*

Low rounded shape, with recurved handle and upturned spout; the powder-blue glaze showing small speckling with gold-penciled floral details partly rubbed off.

Height, with cover, 5 inches; diameter, 3 $\frac{3}{4}$ inches.

494—CHRYSANTHEMUM-SHAPED TEAPOT WITH COVER *K'ang-hsi*

With ribbing in form of a chrysanthemum flower. Glazed in a pale pinkish tone of the peachbloom variety; showing the raised sections in gray, with interesting greenish *clair-de-lune* clouding at its base. The interior shows a bluish *clair-de-lune* color. Has teakwood stand.

Height, with cover, 3 $\frac{1}{2}$ inches; diameter, 5 $\frac{1}{4}$ inches.

495—APPLE-GREEN JAR WITH PERFORATED SILVER COVER

Late Ming

Low gallipot form of the Lu Lang yao variety, with brilliant apple-green glaze, showing typical crackle of rare quality.

Height, 4 $\frac{3}{4}$ inches.

496—MONOCHROME PURPLE GLAZED VASE *Yung Ch'êng*

Square (ts'ung) shape; its sides sustaining the eight trigrams of divination (pa kwa) in slight relief under the monochrome purplish aubergine glazing.

Height, 4 $\frac{1}{2}$ inches.

497—TURQUOISE-BLUE GLAZED VASE *Late K'ang-hsi*

Quadrangular shape, with the raised "yin-yang" and the *Pa-kua*, or Eight mystical divining trigrams. These devices are formed by the permutation of three broken and unbroken lines: Fire, or Second Daughter; Water, or Second Son; Dew, or Third Daughter; Wind, or Eldest Daughter. Uniformly covered by the turquoise-blue glazing.

Height, 5 $\frac{1}{2}$ inches.

498—BROWN METALLIC LUSTERED VASE *Yung Ch'êng*

Slender bulbous form; with spreading neck. The glaze presenting an interesting mottled copper-red tonality, with slight iridescence.

Height, 6 $\frac{3}{4}$ inches.

499—CLAIR-DE-LUNE CRACKLED VASE *Yung Ch'êng*

Gallipot form, with attenuated neck. Presenting a vitreous *clair-de-lune* glazing, with strongly marked giant crackle. Teakwood stand.

Height, 5 $\frac{1}{4}$ inches.

- 500—WHITE CRACKLED JAR *Ch'ien-lung*
 Ovoidal shape. The brilliant white glaze is embellished with two forms of giant crackle, one showing black and the other tan staining. Has carved ivory cover.
Height, 5 $\frac{1}{4}$ inches.
- 501—SOFT-PASTE ROUGE BOX *Ming*
 Square shape. The cover decorated with a fabulous monster, rocks and other designs, and borders of scepter-head scrolls modeled in low relief.
4 inches square.
- 502—LIGHT CHAMOIS-SKIN GLAZE VASE *K'ang-hsi*
 Slender gallipot shape, with small neck. The soft-textured chamois-hued (*tz'u-chin*) glaze showing crackle and old ivory toned clouding.
Height, 6 $\frac{1}{4}$ inches.
- 503—PINK SOUFFLÉ BOTTLE *Yung Ch'êng*
 Pear-shaped body, with slender tubular neck. Fine Ta Ch'ing porcelain, the mottled pinkish carmine glaze, with soufflé, showing white flecking.
Height, 6 $\frac{1}{2}$ inches.
- 504—GRAY CRACKLE VASE *Ch'ien-lung*
 Pear-shaped bottle, with ribbing and two tubular handles. The glaze of even gray tone, presenting a black stained giant crackle of interesting quality. Bears blue seal mark of its period.
Height, 6 $\frac{1}{4}$ inches.
- 505—FUCHIEN TEAPOT *Ming*
 Cylindrical shape, with handles and spout of dragon design. Coated with a creamy-white glaze which is crackled throughout.
Height, 5 inches.
- 506—FUCHIEN CHINA TEAPOT *Ming*
 Cylindrical shape. With handle and spout of dragon design modeled in high relief. Coated with a creamy-white glaze which is minutely crackled.
Height, 5 $\frac{1}{4}$ inches.
- 507—METALLIC SOUFFLÉ JAR *Ch'ien-lung*
 Ovoid form with copper red glazing presenting small metallic speckling of uniform quality. Has teakwood cover.
Height, 5 inches.



508—PILGRIM BOTTLE

Sung

Of soft-paste type and thin texture. Covered with a soft creamy-white glaze which is crackled throughout.

Height, 7 inches.

509—MONOCHROME GRAY GLAZED VASE

Ch'ien-lung

Ovoidal shape, the pale gray glaze showing an even color without crackle. Foot underneath bears blue seal mark of the period.

Height, 5½ inches.

510—CÉLADON BOTTLE

Early K'ang-hsi

Pear shape with receding tubular neck. Showing a translucent celadon green glaze of even quality with characteristic brown stain crackle. Rim of foot underneath indicating a ferruginous paste.

Height, 7½ inches.

511—LAPIS-BLUE GLAZED VASE

Ch'ien-lung

Gallipot form, with small neck. The deep mottled ultramarine blue glaze suggesting Oriental lapis-lazuli, delicately marked by giant crackle.

Height, 6¼ inches.

512—ROSE-DU-BARRY VASE

Ch'ien-lung

Oviform shape, with short ground-off neck. The monochrome *rouge-d'or* glazing of even quality, presenting a pinkish *rose-du-Barry* tone.

Height, 6½ inches.



513—MONOCHROME YELLOW BOTTLE

Sung

With lizard-like dragon handles and small neck. The thick fluent millet-colored (*mi-sê*) yellow glaze showing small crackle with slight amber-yellow clouding. Interior of the neck showing a deep turquoise-blue glaze, which is repeated at the foot, together with the numeral mark "san" (3).

Height, 7 $\frac{1}{4}$ inches.

514—MIRROR BLACK BOTTLE

Ch'ien-lung

Bulbous pyriform, with slender neck and graceful bulbous body. The brilliant mirror-black glaze showing brownish flocking near the lip.

Height, 8 inches.

515—CHÜN YAO VASE

Yüan

Pear shape, with flaring neck and small side handles. Porcellanous paste covered in a *clair-de-lune* glaze that is marked with the purplish clouding peculiar to the Chün-chou ware. (Chipped at the lip.)

Height, 6 $\frac{1}{2}$ inches.

516—CHÜN YAO VASE

Yüan

Square shape, with raised trigrams of the *pa kwa*; resting on its own porcellanous stand. The *clair-de-lune* glaze, with granulated surface and crackle, including a flame-red clouding on one side.

Height, 6 $\frac{1}{2}$ inches.

- 517—**ORNATE LAVENDER-BLUE POTTERY VASE** *Tao Kuang*
 With elephant-head handles. The body showing series of incised geometrical and floral scrolled borders under the opaque lavender crackle glazing. With unglazed biscuit foot, bearing a potter's marks.
Height, 7 inches.
- 518—**SOFT-PASTE GALLIPOT** *Yung Ch'êng*
 Of thin porcelain and profusely decorated with floral and leaf scrolls, bands of gadroons and scepter heads which are etched in the paste underneath a brilliant glaze.
Height, 7 inches.
- 519—**WHITE VASE** *Ch'ien-lung*
 Graceful oviform, ornamented with sprays of leaves and blossoms exquisitely modeled in relief. Invested with a brilliant ivory-white tone.
Height, 7½ inches.
- 520—**CRACKLED CÉLADON GLAZED VASE** *Early K'ang-hsi*
 Graceful oviform, with everted neck and base. Covered in a sea-green celadon glaze with small crackle and vitreous quality. Foot underneath showing a ferruginous red biscuit. Has teakwood stand.
Height, 7½ inches.
- 521—**MONOCHROME GREENISH GRAY VASE** *Yung Ch'êng*
 Bulbous oviform, with small neck. Fine Ta Ch'ing porcelain, coated with a delicate light greenish-toned gray of even color.
Height, 5½ inches.
- 522—**PURPLE FLAMBÉ BOTTLE** *Ch'ien-lung*
 Bulbous pear-shape, with cylindric neck; the purplish red flambé glazing being covered with bluish-gray speckling suggesting jasper in effect.
Height, 7½ inches.
- 523—**TEA-LEAF GLAZED BOTTLE** *Ch'ien-lung*
 Globular body, with receding neck and everted lip. Presenting an evenly speckled olive-brown glaze of the "tea leaf" (soufflé) variety.
Height, 7½ inches.
- 524—**FLAMBÉ CABINET VASE** *Ch'ien-lung*
 Ovoidal form, with receding neck and handles. Kaolinic stoneware, coated with brilliant red flambé glaze, marked by grayish-blue and purple splashes.
Height, 8¾ inches.

- 525—RUSSET AND CÉLADON FLAMBÉ VASE *Ch'ien-lung*
 With melon-shaped body and flaring neck, sustaining two small handles. Flambé glaze of the copper variety, showing russet markings on a light céladon ground.
Height, 7¾ inches.
- 526—FLAMBÉ KUANG YAO BEAKER *Ch'ien-lung*
 Cylindric form, with flaring lip; fashioned after an ancient bronze. Kuang-tung stoneware, covered with a brown and purplish-blue flambé flecked glazing.
Height, 8 inches.
- 527—IRON-RUST VASE *Yung Ch'êng*
 Cylindric form, tapering down to the base with attenuated neck. The metallic brownish tiêh hsui glaze showing silvery yin-sha flecking of rare quality.
Height, 8 inches.
- 528—BLANC-DE-CHINE PEAR-SHAPED VASE *Ch'ien-lung*
 Ornamented with two handles of dragon design. Coated with a brilliant glaze.
Height, 7¾ inches.
- 529—FUCHIEN CHINA TEAPOT *Ming*
 Cylindrical shape, with handles and spout of dragon design, modeled in high relief. Coated with a creamy-white glaze which is minutely crackled. Underneath the foot an incised four-character mark of Ch'êng hua.
Height, 5¾ inches.
- 530—MUSTARD YELLOW VASE *Ch'ien-lung*
 Quadrangular form, with animal-head handles in bold relief on two sides. The brilliant mustard-yellow glaze with slight crackle showing iridescence.
Height, 8¼ inches.
- 531—CAMELLIA-LEAF GREEN BOTTLE *Yung Ch'êng*
 Bulbous pear-shaped body, with cylindric neck, presenting a so-called "camellia-leaf" green glaze, trending to a light Chinese "snake skin" hue; an even color, and with a shagreened crackle of interesting variety.
Height, 8½ inches.



- 532—MONOCHROME MUSTARD YELLOW BOTTLE *Ch'ien-lung*
Pear-shaped body with everted neck, sustaining linear (ring-like) ridges through the body and neck in slight relief under the brilliant mustard-yellow glaze, with a fine crackle marking peculiar to its class.

Height, 8 inches.

- 533—PALE ROSE-DU-BARRY VASE
Pear-shape, with everted neck and curved rim. Thin Ta Ch'ing dynasty porcelain, covered with a pinkish rose glaze of the "*rouge-d'or*" variety, with a soufflé "pear-skin" surface, showing slight purplish-hued clouding.

Height, 8¾ inches.

- 534—MONOCHROME CAMELLIA-LEAF GREEN VASE *K'ang-hsi*
Bulbous central body, with attenuated flaring neck and base. The brilliant "camellia-leaf green" glazing with a small crackle.

Height, 8¼ inches.

- 535—UNIQUE RAINBOW GLAZED BOTTLE *Ch'ien-lung*
Graceful pear-shape, with tubular neck; cabinet size. The upper section of neck showing crackle céladon, below which appears a pale russet stratum covering the shoulder. These colors are followed on the body below by a bluish lavender hue, with still another transition of light céladon and pearl-gray at the base.

Height, 9 inches.

- 536—MONOCHROME LAPIS-BLUE VASE *Ch'ien-lung*
 Pear shape, with receding neck and flaring lip; fine Ta Ch'ing porcelain, with ultramarine blue glaze and "pear-skin" surface, showing a brilliant even lapis-lazuli color. Has teakwood stand.
Height, 8¾ inches.
- 537—LIGHT MUSTARD YELLOW VASE *Ch'ien-lung*
 Broad pear shape, with slender everted neck. The brilliant mustard yellow showing uniform color and fine crackle glaze extending into the neck and to the foot underneath.
Height, 8¾ inches.
From the R. Austin Robertson Collection.
- 538—MONOCHROME PALE GREEN VASE *Tao Kuang*
 Cylindrical shape, with wide flaring neck; presenting a pale green glazing with pronounced crackle and slight iridescence. The interior of neck showing a *café-au-lait* crackle glazing; has biscuit unglazed foot.
Height, 8¾ inches.
From the Heber R. Bishop Collection.
- 539—PINKISH-LAVENDER GLAZED VASE
 Tall oviform shape, with flaring neck. The pale *rouge-d'or* glaze with "orange peel" surface presenting a light pinkish lavender tint, termed *yueh-chi-hua* in China. Has sterling silver stand, made by Tiffany & Co.
Height, with stand, 11¼ inches.
- 540—MONOCHROME CORAL-RED VASE *Ch'ien-lung*
 Graceful oviform, with slender everted neck. Fine Ta Ch'ing dynasty porcelain, invested with an even coral-red glaze. Has teakwood stand.
Height, 10 inches.
- 541—PALE APPLE-GREEN VASE (*Lu Yang yao*) *K'ang-hsi*
 Gallipot shape (*mei p'ing*), with small neck. The vitreous pale "green Lang yao" glaze, with crackle, showing the frosting peculiar to its type, together with olive-toned clouding.
Height, 8¾ inches.
- 542—ROBIN'S-EGG BLUE GLAZED BOTTLE *Ch'ien-lung*
 Fashioned after an ancient bronze, with linear corrugation and ribbing, covered uniformly with a pale so-called "robin's-egg" blue glaze; invested with minute speckling.
Height, 9½ inches.

- 543—WHITE PORCELAIN VASE *Yung Ch'êng*
 Semi-oviform shape, ornamented with a dragon which is modeled in high relief and coated with a rose-color glaze. Seal mark of the period.
Height, 6½ inches.
- 544—MONOCHROME CÉLADON VASE *Ch'ien-lung*
 Cylindric shape, with archaic handles and bulbous rimmed neck. The thick céladon glazing, of brilliant even quality, is without crackle. Fashioned in the manner of the Sung examples.
Height, 8½ inches.
- 545—TORTOISE-SHELL GLAZED PORCELAIN VASE
 Ovoidal shape, with small neck supporting two grotesque animal handles. The mottled yellow glaze, with brownish tones, showing brilliant quality and tortoise-shell effect.
Height, 8¼ inches.
- 546—CHINESE FLAMBÉ VASE *Ch'ien-lung*
 Quadrangular shape, with recurved elephant-tusk handles. The red transmutation glaze showing light céladon and olive clouding, together with crackle. The two sides are outlined by peach-like panels in low relief.
Height, 8 inches.
- 547—CÉLADON DRAGON VASE *Tao Kuang*
 Oviform, with flaring neck, sustaining a lizard-like dragon (*chih-lung*) in bold relief. The sea-green céladon glaze, of even color, showing black stained giant crackle.
Height, 9 inches.
- 548—OLIVE TEA-LEAF GLAZE *Chia Ch'ing*
 Quadrangular form, with archaic side handles. The brilliant olive-toned glaze is invested with small speckling of the "tea leaf" variety.
Height, 10½ inches.
- 549—WHITE PORCELAIN JAR *Ch'ien-lung*
 Low oviform, with short neck, sustaining two pink lizard-like dragons with bifurcate tails. Bears six-character mark.
Height, 5½ inches; diameter, 7 inches.



551



550



552

550—WHITE LOTUS-LEAF VASE

Ch'ien-lung

Bulbous body with tubular neck, encircled by lotus leaf and petal borders under the lustrous ivory-toned glazing. Bears incised mark of its period.

Height, 10 $\frac{1}{4}$ inches.

551—FUCHIEN GROUP

K'ang-hsi

Kwan-yin, seated on a rock and holding in her lap a child. Of dense hard paste, finely modeled and invested with a brilliant white glaze.

Height, 12 inches.

552—FUCHIEN STATUETTE

K'ang-hsi

Figure of Kwan-yin, standing on a base of cloud forms. She is clothed in a flowing robe and holds in her left hand an incense bowl. It is of dense hard paste, beautifully modeled and coated with a brilliant white glaze.

Height, 13 inches.

553—UNIQUE CÉLADON BOTTLE WITH COVER

Yung Ch'êng

Flattened ovoidal form, with spreading base and cylindric neck, sustaining two raised handles. The broad obverse and reverse sides presenting peach forms in outline. Uniformly glazed in a pale sea-green céladon glaze of even color, without crackle. The cover, with like glazing, sustaining a couchant lion. Bears seal mark in blue.

Height, with cover, 11 inches; width, 9 inches.

COLLECTION OF RED GLAZES

- 554—PEACHBLOOM ROUGE BOX *K'ang-hsi*
Low circular shape. The soft pinkish-red glaze, with mottling on both cover and sides, including moss-green flecking peculiar to its class. Bears six-character mark of the period. Has teakwood stand.
Diameter, 2 $\frac{3}{4}$ inches.
- 555—RED FLAMBÉ WATER COUPE *Ch'ien-lung*
Ovoid form, presenting a brilliant red and amber-toned transmutation splashing. Has teakwood stand.
Height, 2 $\frac{1}{4}$ inches.
- 556—GREEN AND RED FLAMBÉ POTTERY SAUCER *Late Ming*
Shallow form, with lustrous celadon crackle, showing copper-red and dark moss-green clouding.
Diameter, 4 $\frac{3}{4}$ inches.
- 557—PEACHBLOOM PORCELAIN CUP *K'ang-hsi*
Deep circular shape, with pinkish peach-red glaze showing pronounced greenish moss-like speckling on the exterior and grayish speckling on the interior.
Diameter, 4 $\frac{1}{2}$ inches.
- 558—RED FLAMBÉ VASE *Tao Kuang*
High-shouldered gallipot shape, with narrow neck and spreading lip. (Slightly injured.) The brownish-red transmutation glaze, with speckling, shading into purplish tones toward the base.
Height, 5 $\frac{3}{4}$ inches.
- 559—SANG-DE-BŒUF FLAMBÉ VASE *Tao Kuang*
Flattened pilgrim bottle shape, with short cylindrical neck. The brilliant red glaze showing grayish clouding with white rimmed neck.
Height, 4 $\frac{3}{4}$ inches.
- 560—CHI HUNG FLAMBÉ RED GLAZE VASE *Hsien fêng*
Slender baluster-shape, with tubular neck. The brilliant *flambé* red glaze showing delicate purplish clouding on one side. Bears fictitious six-character mark of the K'ang-hsi period. Made during the nineteenth century.
Height, 6 $\frac{1}{4}$ inches.



561—PEACHBLOOM WATER RECEPTACLE

K'ang-hsi

Semi-globular shape, with small apertured neck. Three delicately incised dragon crests appear on the exterior under the soft peach-red glazing, distinguished by light "ashes of rose" flecking and pinkish hues. The white foot, underneath, bears blue six-character mark of the period.

Height, 3¾ inches; diameter, 5 inches.

562—PEACHBLOOM WATER RECEPTACLE

K'ang-hsi

Semi-globular form, with small neck. The sides showing three delicately incised dragon crests under the mottled peach-toned glazing. Distinguished by slight variation and pinkish-red clouding. Slightly speckled. Bears blue six-character mark of the period. Has teakwood stand.

Height, 3½ inches.

563—PEACHBLOOM VASE WITH SILVER-GILT MOUNTING *K'ang-hsi*

The rare high-shouldered oviform shape, with the curved ring neck. Glazed in a delicate even-toned "peachbloom" glaze of soft velvet sheen. The mounting showing a pheasant and sparrow, with plain silver gilt base and separate silver stand which was made by Tiffany & Co.

Height, 8¼ inches.

564—DRAGON-BLOOD DISH WITH COVER

Yung Ch'êng

Shallow circular shape. The exterior in deep red glazing of the so-called ox-blood variety, distinguished by slight clouding and strongly marked crackling. The interior with whitish celadon crackle glaze matching the panel of foot underneath. Has teakwood stand.

Diameter, 5¾ inches.

- 565—MONOCHROME DARK ROSE-COLORED BOWL *Chia Ch'ing*
 Conventional shape; the interior is simply glazed in white, while the exterior is invested with a deep rose-toned glaze of even quality.
Diameter, 6 inches.
- 566—DARK CARMINE-RED BOWL *Chia Ch'ing*
 Interior is glazed in plain white, while the exterior shows a lustrous carmine-red glaze of even quality, trending to a rose tonality.
Diameter, 5⁷/₈ inches.
- 567—PIGEON-RED HIGH-FOOTED BOWL *Yung Ch'êng*
 Interior with plain white glazing; the exterior showing a "pigeon-red" glaze of even quality. The high foot underneath, in white glazing, bears the six-character mark of its period.
Height, 4¹/₂ inches; diameter, 6 inches.
- 568—PALE CHERRY-RED PORCELAIN VASE *Ch'ien-lung*
 Ovoidal shape, with tubular neck. The brilliant red glaze merging from cherry-red to light chicken-blood color.
Height, 8 inches.
- 569—SANG-DE-POULET VASE *Ch'ien-lung*
 Graceful gallipot shape, with small neck; the brilliant red glaze showing very delicate "pear-skin" surface, with slight gradation in color.
Height, 8 inches.
From the Thomas E. Waggaman Collection.
- 570—MONOCHROME SANG-DE-POULET VASE *Ch'ien-lung*
 Graceful pear-shape, with slender neck. The pigeon-blood red glaze of even quality, showing delicate pear-skin texture. White glazed foot bears a seal mark of its period.
Height, 8 inches.
- 571—MONOCHROME SANG-DE-POULET RED BOTTLE *Ch'ien-lung*
 Graceful pear-shape, with slender everted neck. The chicken-red glaze showing an even brilliant quality. Bears seal mark of the period.
Height, 8 inches.
- 572—PEACHBLOOM FRUIT BOWL *Ch'ien-lung*
 Semicircular form, with low stem. Has white glazed interior, while the exterior is covered with a clouded peachbloom red glazing showing delicate pink and ashes of rose tones. Bears mark of the period.
Height, 4¹/₂ inches; diameter, 7³/₈ inches.

- 573—SANG-DE-BŒUF FLAMBÉ VASE *K'ang-hsi*
 Inverted pear-shape. The brilliant red glaze with ruby tones and variations, distinguished by bold crackle, including a pale céladon crackled rim; has white glazed foot.
Height, 8 inches.
- 574—CHI HUNG RED FLAMBÉ VASE *Chia Ch'ing*
 High melon-ribbed shape, with small rimmed neck. The brilliant red glaze, with flambé speckling, showing grayish lines on the vertical ribbing.
Height, 7¾ inches.
- 575—LIGHT SANG-DE-BŒUF BOTTLE *Tao Kuang*
 Compressed bulbous body, with long tubular neck. The brilliant red glaze, showing delicate ruby tints with "peachbloom" shading, includes a light céladon tint on upper part of neck, with crackle. Has teakwood stand.
Height, 9 inches.
- 576—REMARKABLE MOTTLED ASHES OF ROSE BOTTLE *K'ang-hsi*
 Graceful pear-shaped body, with long tubular neck. Early Ta Ch'ing porcelain. The delicately mottled glaze showing pale pinkish "ashes of rose" tones with ashen-gray clouding and brilliancy. The upper rim and interior of neck is distinguished by the moss-green speckling in the glaze, which also appears in slight degree upon the soft pinkish glazed foot underneath.
Height, 10½ inches.
- 577—PALE MOTTLED RED VASE *Ch'ien-lung*
 Pear shape, with bulbous neck. Red glaze, with deep rose tones, showing pale grayish clouding near the base. Bears blue seal mark of the period.
Height, 10¾ inches.
- 578—CHI HUNG FLAMBÉ RED VASE *Tao Kuang*
 High-shouldered baluster-form. The brilliant red transmutation glaze showing slight variation in its markings, together with a light céladon ring neck with crackle.
Height, 10¼ inches.
- 579—RED LANG YAO VASE WITH SILVER MOUNTING *K'ang-hsi*
 Low globular form, with elaborate silver mounting at its neck, showing etched lotus flowers and scrolling leaf details. The monochrome red glazing, of brilliant ox-blood hue with crackling, trending to a dragon's-blood red at the base. Has biscuit foot.
Height, 8 inches.

- 580—SANG-DE-POULET VASE *Ch'ien-lung*
 Broad baluster-shape, with everted neck and spreading base. The chicken-red glaze showing an even color, with delicate pear skin surface. Foot bears apocryphal blue six-character Ch'êng hua mark.
Height, 10 $\frac{1}{4}$ inches.
- 581—SANG-DE-POULET BOTTLE *Ch'ien-lung*
 Graceful pear-shape, with tubular neck. The brilliant chicken-blood red glaze showing slight variation, with deeper tone toward the base. Distinguished by curiously spiral formed crackling through the neck.
Height, 12 inches.
- 582—MONOCHROME LIVER-COLORED VASE *Tao Kuang*
 Oviform body, with flaring neck. The pale red glaze, with slight clouding, showing a soft "pear-skin" surface.
Height, 11 inches.
- 583—LARGE MONOCHROME PEACH-RED PLATE *K'ang-hsi*
 Deep shape, the interior showing the delicate mottled variety of the "peachbloom" glaze with slight clouding, which is repeated on its back. The panel underneath bears a six-character (apocryphal) Ming mark; attributable to the K'ang-hsi period (1662-1772).
Diameter, 11 inches.
- 584—MONOCHROME LIVER-COLORED BOTTLE *Ch'ien-lung*
 Pear-shaped body, with tubular neck. The soft lustrous red glaze showing even color with delicate "pear-skin" surface. Has teakwood stand with silver inlaid border.
Height, 11 $\frac{3}{4}$ inches.
(Illustrated)
- 585—MOTTLED CHI HUNG RED VASE *Tao Kuang*
 Bulbous pear-shape, with flaring neck. The red glaze, with pale russet tones, showing crushed strawberry-red and white speckling, together with a "pear-skin" surface. Foot bears blue seal mark of the period.
Height, 11 $\frac{3}{4}$ inches.
(Illustrated)
- 586—MONOCHROME RED BOTTLE *Ch'ien-lung*
 Pear shape, with tubular neck. The pale "pigeon-blood" red glaze showing an even quality.
Height, 12 $\frac{1}{2}$ inches.
(Illustrated)



586



585



584

- 587—SANG-DE-POULET RED VASE *Ch'ien-lung*
Bulbous pear-shape, with flaring neck. The soft glaze showing an even tonality, with the very slight "pear-skin" surface.

Height, 11¾ inches.

- 588—MOTTLED RUSSET RED LANG YAO BOTTLE *K'ang-hsi*
Bulbous body, with tubular neck. The neutral russet-red glaze, with crackle, showing pale grayish celadon clouding at both neck and base, while the interior of the neck is glazed in rice-white, which is repeated on the panel of foot underneath, with brownish marking.

Height, 14 inches.

- 589—TALL LIGHT SANG-DE-BŒUF VASE *K'ang-hsi*
With silver mounting at the neck. Dense white K'ang-hsi porcelain. The pale *sang-de-bœuf* red glaze, with chicken-blood hue, showing fluent gradations in its translucent coloring, which ends at base with a clean line. Distinguished also for a slight crackle in the glaze.

Height, 13½ inches.

(*Illustrated*)

- 590—TALL SANG-DE-BŒUF VASE *K'ang-hsi*
Graceful baluster-form, with low flaring neck and everted foot. The brilliant red glaze, starting from the neck, shows ruby-like tones mingled with ox-blood, which is varied as it descends toward the base with peculiar pinkish flecking, and ends in a peach-red tone with clean line at the foot peculiar to the Lang-yao examples of this period. The interior of neck showing pellucid white glazing which is repeated at the foot.

Height, 17 inches.

From the Samuel Coleman Collection.

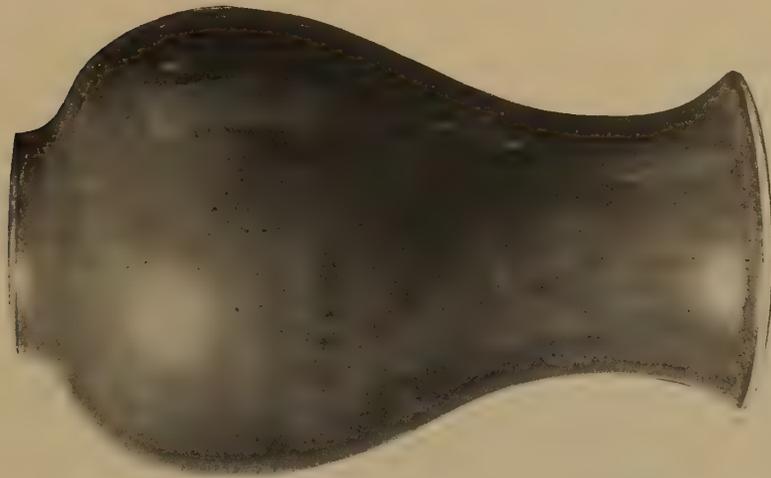
(*Illustrated*)

- 591—IMPORTANT SANG-DE-BŒUF VASE *K'ang-hsi*
High-shouldered baluster-shape, with slightly everted neck and spreading foot. The brilliant *sang-de bœuf* glaze, starting from the neck in translucent ruby-like tones and with an even color over the shoulder, ending in rich deep ox-blood clottings toward the base, where the fluent glaze ends in a perfect line and with white edge. The interior of neck showing "rice-white" crackle, with a slight red flame-like mark. The white-toned crackle is repeated underneath foot.

Height, 18¾ inches.



582



589



590

- 592—TALL SANG-DE-BŒUF VASE *K'ang-hsi*
 Cylindric baluster-form, with flaring neck; the brilliant red glaze, with luminous ruby tones, including deeper ox-blood clouding. This vase is distinguished by a horizontal line that surrounds the center of the body, due to joining by the potter. The deep red glaze including ox-blood clots as it ends near the base, with its rim of celadon. The interior of neck showing a rice-white crackle glaze, which appears at the foot underneath in lighter form.
Height, 17¾ inches.
(Illustrated)
- 593—TALL LIGHT CRACKLED SANG-DE-BŒUF VASE
 Slender baluster-form, with flaring neck and thick spreading foot. The luminous red glaze starting at the neck, with pinkish pigeon-blood tones and shading into *sang-de-bœuf* hues. Probably Tao Kuang (1821-50).
Height, 16¾ inches.
- 594—TALL SANG-DE-BŒUF VASE
 Baluster-shape, with flaring neck and thick spreading foot. The brilliant red glaze starting with translucent light ruby-like tones at the neck and shoulder, while ending in dragon's-blood red as it approaches the base with crackle. Possibly Tao Kuang.
Height, 16½ inches.
- 595—TALL SANG-DE-BŒUF VASE *K'ang-hsi*
 Graceful baluster-form, with everted foot and silver-rim mounting. The brilliant ox-blood glaze showing an even quality at shoulder and neck, ending toward the base in rich mottling of dark clotted blood and *lei-de-vin* clouding. The glaze stops short at the foot, showing a clean rim of great technical perfection. Foot underneath has a pale "rice-white" crackle glazing.
Height, 16½ inches.
- 596—MONOCHROME MUSTARD YELLOW VASE *Tao Kuang*
 Tall melon-shape, with cinquefoil lobed neck. The brilliant mustard yellow glaze showing an even crackle.
Height, 9½ inches.
- 597—KUANG TUNG GLAZED POTTERY VASE *K'ang-hsi*
 High-shouldered gallipot form. The glaze presenting deep purplish-blue, amber and turquoise mottled tones. The brown pottery foot, in biscuit state, bears impressed seal mark of Ko Ming-hsiang, a celebrated potter.
Height, 11 inches.

- 598—BLUISH CLAIR-DE-LUNE BOTTLE *Ch'ien-lung*
Graceful broad-shouldered form, receding toward the slender neck, with
floriated vertical ribbings; sustaining a bluish *clair-de-lune* glaze, that
shows deeper lavender tones in the ribbings.
Height, 11½ inches.
- 599—TEA-LEAF GLAZED BOTTLE *Ch'ien-lung*
Bulbous body with receding neck, showing a series of linear raised ridges
modeled after an ancient bronze. The glaze showing a speckled "tea-
leaf" glaze of even olive tonality and soft lustre.
Height, 11¼ inches.
- 600—ROBIN'S-EGG BLUE BOTTLE *Yung Ch'êng*
Pear-shaped, with rudimentary mask and ring handles below the receding
neck; distinguished by its lotus-bulb rim. The mottled "robin's-egg
blue" glazing showing an even quality throughout.
Height, 12½ inches.
- 601—ORNATE BLUE VASE *Chia Ch'ing*
Flattened shape, with ribbing and grotesque mask handles that hold
rings. The obverse and reverse sides are ornamented with large foliated
medallions sustaining delicately molded landscape scenery with habita-
tions and human figures in low relief, under the opaque "stone-blue"
glaze, trending to a lustrous gendarme hue.
Height, 12 inches.
- 602—SQUARE FLAMBÉ VASE *Ch'ien-lung*
The four side panels uniformly present the Pa kwa device or eight
mystical trigrams modeled in low relief, under a purplish, red and céla-
don splashed glazing with crackle.
Height, 10½ inches.
- 603—RED FLAMBÉ GLAZED VASE *Yung Ch'êng*
Pear shape, with spreading neck, sustaining rudimentary mask handles
with ring in low relief. Dense stoneware with transmutation glaze, show-
ing varied shades of purple, gray, green and red, the latter tone appear-
ing strongest at the neck.
Height, 10¼ inches.
- 604—WHITE LOTUS FLOWER VASE *Ch'ien-lung*
Oviform body with receding and tubular neck. Steatitic soft-paste
porcelain with crackle. With raised lotus flower and aigrette design
in low relief on the body, followed above by a *lei wên* (fret) band with
ascending palmation at the neck under the soft glazing, with crackle.
Height, 11½ inches.

- 605—FUCHIEN VASE *Ch'ien-lung*
Cylindrical, with lion's head and ring handles, supporting pendants of Buddhist symbols. Modeled in the paste in low relief. Round the shoulder an incised band of key pattern. Coated with a creamy-white crackle glaze. Underneath the foot, a seal mark of the period.

Height, 12½ inches.

- 606—ORNATE WHITE-FLOWERED BOTTLE *Ch'ien-lung*
Bulbous pear-shape, with receding neck. The lower section presenting passion flower blossoms modeled in low relief amid other floral and leafy scrolls. The shoulder being surrounded by a fret and spearhead border, while the neck is encircled by tall palm leaves; uniformly glazed in a brilliant white. Gilt-bronze mounting at the neck.

Height, 11 inches.

- 607—FLAMBÉ POTTERY BOTTLE *Early K'ang-hsi*
With low expanded body and tubular neck. The transmutation glaze, with gray foundation, including dragon's-blood red, purple and turquoise tones, distinguished for its pearskin texture and small crackle. With teakwood stand.

Height, 9½ inches.

- 608—TALL PEARL-GRAY BOTTLE *Yung Ch'êng*
Has a compressed body with tubular neck and everted lip. Ta Ch'ing dynasty porcelain, covered with a pearl-gray glaze of even lustrous quality.

Height, 12¼ inches.

(Illustrated)

- 609—LIGHT OLIVE-FLECKED CÉLADON DRAGON BOTTLE *Ch'ien-lung*
With compressed body and tubular neck, sustaining a lizard-like dragon in free relief. The glaze, in pale spotted céladon, showing moss-green and olive clouding, flecked here and there with red. Sung type. Underneath, the panel bears a seal mark of the period.

Height, 12¼ inches.

(Illustrated)

- 610—ORNATE CÉLADON VASE *Ch'ien-lung*
Cylindric shape, with contracted base and short flaring neck. The decoration in low relief, under the light sea-green céladon glaze, showing archaic dragon scrolls combined with floral blossoms and foliage.

Height, 13½ inches.

(Illustrated)



609



610



608

- 611—METALLIC SPECKLED BLACK VASE *Chia Ch'ing*
 Bulbous pear-shape, with everted neck; the black glaze showing minute brownish speckling with iridescence.
Height, 12½ inches.
(Illustrated)
- 612—PEACOCK-BLUE VASE *Ch'ien-lung*
 Globular body, with graceful everted neck and broad lip. Glazed in a brilliant peacock-blue glaze trending to a light turquoise in its clouding, together with a shad-roe crackle.
Height, 12¾ inches.
(Illustrated)
- 613—TALL MONOCHROME CORAL-RED VASE *Late K'ang-hsi*
 Typical baluster-shape, with ovoid body and attenuated silver-mounted neck. The *rouge-de-fer* glaze showing an even rich coral-red color throughout, with soft iridescent quality.
Height, 14¼ inches.
(Illustrated)
- 614—MONOCHROME LAPIS-BLUE VASE *Ch'ien-lung*
 Ovoid body, with flaring neck and low base. Presenting an even-toned lapis-blue glaze of the *bleu-de-roi* genre.
Height, 14¾ inches.
- 615—LIGHT MUSTARD YELLOW VASE *Ch'ien-lung*
 Ovoidal body, with tubular neck and everted rim. The brilliant "mustard-yellow" glaze, with iridescence, presenting very small crackle with slight clouding. Interior of neck and foot below showing similar glazing.
Height, 12½ inches.
- 616—MONOCHROME CAMELLIA-LEAF GREEN JAR *Chia Ch'ing*
 Oviform, with short everted neck. The light "camellia-leaf green" (ta-lu) glazing trending to a light emerald tone with small crackle.
Height, 10 inches.
- 617—CAMELLIA-LEAF GREEN VASE WITH SILVER RIM *K'ang-hsi*
 Oviform; presenting an unusually fine example of its variety, the even color sustaining a typical small crackle. The interior, like the foot, glazed in "snake green."
Height, 12¼ inches.



612



613



611

- 618—PEARL-GRAY FLOWER-STEM VASE *Ch'ien-lung*
 Quadrangular form, with tubular neck and square flanged lip. The shoulder sustaining six small tubular necks intended to hold flowering twigs or ornamental grasses. The pale pearl-gray glaze tending to a *clair-de-lune* tone, showing even color and brilliant quality.
Height, 12½ inches.
- 619—BRILLIANT MIRROR-BLACK VASE *Yung Ch'êng*
 Bulbous gallipot form, with small neck and spreading base. Uniformly invested with a so-called brilliant mirror-black glaze of even quality.
Height, 12½ inches.
- 620—RED AND OLIVE FLAMBÉ BOTTLE *Ch'ien-lung*
 Bulbous pear-shape, with tubular neck. The transmutation effect in the glaze showing brilliant ruby-red hues, with olive splashing on a white ground, that is marked with crackle.
Height, 13½ inches.
- 621—PEARL-GRAY CRACKLED HANGING VASE *Ch'ien-lung*
 Quadrangular shape, with curved contour, supporting two handles and openings at the base for the suspension cords. The thick pearl-gray glaze is marked with large dell-defined crackle.
Height, 12 inches.
- 622—DARK TEA-DUST GLAZED VASE *Tao Kuang*
 With vertical ribbed body and attenuated neck, sustaining two scroll handles. The olive-toned "tea-dust" glaze, in its soft lustred quality, simulating the patine of old bronze.
Height, 14 inches.
- 623—CHI HUNG RED FLAMBÉ BOTTLE *Ch'ien-lung*
 Broad pear-shaped body, with slender everted neck and low spreading base. With a brilliant red flambé glaze of the *yao-pien* variety, showing dark "dragon's blood" speckling, together with purplish clouding toward its base.
Height, 14¾ inches.
- 624—TALL TURQUOISE GLAZED BOTTLE *Ch'ien-lung*
 Bulbous pear-shape, with tubular neck. The light Oriental turquoise-toned glaze showing an even quality, with slight orange-peel surface. Distinguished further by being without crackle. Has white glazed foot.
Height, 16½ inches.

- 625—TRANSLUCENT IMPERIAL YELLOW VASE *K'ang-hsi*
 Cylindric club-shape with everted neck. Fine Ta Ch'ing dynasty porcelain, invested with a monochrome yellow glaze of translucent quality and even color. Without crackle. Foot underneath bears Ming six-character mark of the Ch'êng hua period within double rings.
Height, 17½ inches.
- 626—BEAKER-SHAPED VASE *Ch'ien-lung*
 Of white hard paste, and invested with a monochrome glaze of powder blue.
Height, 17½ inches.
- 627—TALL PEACOCK-BLUE BOTTLE *Ch'ien-lung*
 Bulbous pear-shape, with tubular neck. Presenting a delicate incised decoration in the form of Fu-dogs that appear under the brilliant peacock-blue glaze, with clouding of turquoise tone and "fish-roe" crackle.
Height, 17¼ inches.
- 628—ROBIN'S-EGG BLUE VASE *Ch'ien-lung period*
 Quadrilateral shape, with raised corner ornaments representing the *Pa kwa* or "eight trigrams," within vertical panels. The speckled "robin's-egg" blue showing a soft lusted even quality.
Height, 14¾ inches.
- 629—TWO TURQUOISE-BLUE JARDINIÈRES *Ch'ien-lung*
 Everted bowl shapes, with low ribbed bases. Porcellanous stoneware, coated with a mottled turquoise-blue glaze.
Height, 6 inches; diameter, 9 inches.
- 630—CYLINDRIC TURQUOISE-BLUE JAR *Ch'ien-lung*
 Tubular neck; the surface presenting a large imperial dragon in pursuit of the effulgent jewel midst cloud scrolls. The ornamentation is rendered in low relief under the turquoise-blue glazing that is distinguished by small "shad-roe" crackle; both the rim and base are surrounded by narrow key fret bands with like glazing.
Height, 14¾ inches.
- 631—TALL RED FLAMBÉ BOTTLE *Ch'ien-lung*
 Bulbous pear-shape, with receding tubular neck and gilt-bronze mounting. The glaze starting with a solid even red color from the neck and running over the shoulder in fluent red interminged with streaks and zones of light crackle céladon. The transmutation effect ending near the base in a solid ox-blood tone. Has céladon crackled foot.
Height, 18½ inches.

632—OLIVE SPECKLED FLAMBÉ BOTTLE *Late K'ang-hsi*

Bulbous pear-shape, with tubular neck and silver mounting. The evenly speckled glaze, of the tortoise-shell variety, showing varied tones of brown, olive, moss and tan.

Height, 16¼ inches.

633—TALL OVIFORM VASE *K'ang-hsi*

With gracefully spreading neck. Invested with a mottled glaze of various tones of green and displaying an interesting color effect.

Height, 19½ inches.

634—TALL CHINESE FLAMBÉ VASE *Tao Kuang*

Ovoid shape, with dragon-like handles. The *flambé* or transmutation glaze including flashes of red, blue and grayish-purple brilliancy.

Height, 25 inches.

FOURTH AFTERNOON'S SALE
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ANTIQUÉ AND MODERN SPECIMENS



635—CARVED IVORY CIRCULAR BOX

The upper side of the cover is carved with a man in a landscape playing the pipes in the presence of his dog. The sides and the bottom are decorated with floral designs.

Height, 1¼ inches; diameter, 2 inches.

636—SMALL CIRCULAR IVORY FLASK and ORNAMENT

(A) A man hastens toward the left, to escape the dragon which seeks to pursue him on the bank. The edges decorated with floral designs. The back portion is missing.

(B) On the obverse is Christ on the Cross; on the reverse the Virgin of the Assumption borne aloft by angels, and standing on the crescent moon.

637—THREE SMALL IVORY CARVINGS

(A) Double-headed ornament. On each side is an inverted head of a man and a woman, apparently intended to indicate them at two periods of life and varying fortune.

(B) A decorative panel, of irregular oval shape, is ornamented with a vessel with full sail set. In the sky are clouds, a balloon and three clear-cut profile heads.

(C) Oval medallion. Five men are assembled, while three of their number are playing bowls. A house and a tree on the right. The back is plain.

638—TWO SMALL IVORY CARVINGS

(A) An amulet. A two-headed group, with the heads back to back. The one is that of an elderly woman; the other, of a young woman, with decorative fillet round her forehead.

(B) A hollow column. Four male figures, clasping hands, move solemnly round a column. The base is simply carved.

639—AFRICAN IVORY CARVING

Unshaped mass. Seventeenth century. The holes show that it was worn around the neck with a string, while those made in the surface may have counted the years of its wearer, or the number of the enemies he killed.

Height, 5 inches; 2½ inches thick.

640—TWO IVORY PORTRAITS

(A) Portrait of the Hon. Mrs. Graham. In low-cut dress, with hair beautifully done, and wearing a hat with feathers, she is seen at bust length. She is placed before a recess in the wall. Rectangular plaque in a black frame.

Height, 2½ inches; width, 1⅞ inches.

Evidently copied from a well-known portrait by Thomas Gainsborough, R.A.

(B) Portrait of Madame Vigée-Lebrun. Bust-length portrait, turned slightly to the left, her hair dressed high; a finely decorative head-dress. Set within a recessed niche. Oval plaque, in a black frame.

Height, 3 inches; width, 2 inches.

Evidently derived from the portrait painted of the artist by herself. Her name is inscribed at the back.

641—FOUR IVORY SNUFFBOXES

- (A) French: Dieppe. Seventeenth century. Irregular oval in form, carved with Cupids, wreaths and heads in medallions (the top missing).
- (B) Flemish: Seventeenth century. Carved to resemble a large bunch of grapes, with leaves.
- (C) French: Dieppe. Eighteenth century. With curved body and shaped at the sides, with a foot and screw stopper.
- (D) French: Dieppe. Eighteenth century. Carved on either side with a group of figures, not identified, framed within a wreath. Standing object, closed with a screw top.

642—COLLECTION OF SEVEN SMALL IVORY CARVINGS

- (A) Antique Ring of Bone. Roman. Second century. Inscribed with antique letters CAES(AR). A ring apparently belonging to a Roman Proconsul.
- (B) Harp-whistle. Italian. Late seventeenth century. Shaped to resemble a harp, decorated with the figure of a dolphin, terminating in a female head, on which is a Phrygian cap.
- (C) Amulet. Hispano-Moresque. A Hand. Seventeenth century. An ornament of a closed hand crushing an adder. Carved round the wrist.
- (D) Pulverizing and Crushing Mill. Flemish. Late seventeenth century. Bellows-like in shape.
- (E) Knob of a Rajah's Staff. Oriental. Seventeenth century. With silver arabesques and geometrical designs, inlaid in blue.
- (F) Snuffbox. Ovoid. French: Dieppe. Eighteenth century. With bands of simple patterns and shaped. With foot and stopper.
- (G) Powder Horn. English. Eighteenth century. Carved with simple designs below; above is a woman seated in a chair, behind which stands a man-servant. Closed with a silver-gilt lid.

643—COLLECTION OF FIVE SMALL IVORY CARVINGS

- (A) Circular Ornament, or Plate. Flemish. Early seventeenth century. Carved with a figure of a monkey, fruit and flowers.
- (B) Rounded Plaque. French. Eighteenth century. A young woman nursing an infant, a young girl at her side under a tree.
- (C) Plaque, with Coat-of-arms. Italian. Seventeenth century. Charged with the arms of a Count, with eagles as supporters: *Argent, a chevron, three swans placed 2 and 1, facing dexter.*

[Continued

[No. 643—*Continued*]

(D) Plaque: Louis XIV. French: Dieppe. Early eighteenth century. Carved with the head of the king, in a wig, and turned in profile to the left.

In the museum at Dieppe is a work exactly like this, and considered one of the finest objects in that collection. Possibly executed shortly after the death of the king.

(E) Openwork Bas-relief: Country Concert: French: Dieppe. Eighteenth century. A shepherd boy seated in the open and playing his pipe near a girl. (Her head is missing.) A tree on the right. Curved.

644—COLLECTION OF SIX SMALL IVORY BAS-RELIEFS

(A) A Woman Kneeling. Spanish. Seventeenth century. Draped female figure, with hands by her side, and looking upwards.

(B) A Bishop. French. Eighteenth century. In full canonicals, with hands folded, in profile to the right.

(C) A Biblical Character. German. Late sixteenth century. Rounded figure of a bearded and fully draped man who moves toward the left. Above is an embattled wall.

(D) A Warrior. On bone. Italian. Sixteenth century. Rounded figure, holding a shield on his left arm, his club in his right hand. Standing under the edge of a building.

(E) God the Father: German. Late sixteenth century. Bearded, and seen at half length. The right hand raised, a book in the left.

(F) A Warrior. On bone. Italian. Sixteenth century. Rounded figure, holding his shield on his left arm, his club before him.

645—COLLECTION OF SEVEN SMALL IVORY CARVINGS

(A) Sheath. French. Early eighteenth century. Dieppe. Plain, uncarved, straight and shaped at the corners.

(B) Hexagonal Case, with Top. Hindoo. Seventeenth century. The six sides are carved with floral designs enclosed in panels.

(C) Cylindrical Case, or Round Sheath. French. Eighteenth century. Dieppe. Uncarved. With circular gold bands.

(D) Sheath. Flemish. Eighteenth century. A cylindrical case, or sheath, carved with bird and animal forms on the top. The lower part with seated figure of a child, and architectural setting.

(E) Sword Hilt. German. Early eighteenth century. A boy, in large hat, long curls, short and beautiful dress, an object in his right hand, his left behind him.

This artistic figure may represent the son of Maria Theresa of Austria, viz., Louis XIV as a child; but it may be the child of Maria Theresa, Empress of Germany and Queen of Hungary.

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[No. 645—*Continued*]

(F) Sword Hilt: Remorse. French. Eighteenth century. Nude figure being devoured by a dog-headed, lion-mouthed monster.

(G) Sword Hilt: Persian. Eighteenth century. Carved front and back, with geometrical designs and variegated patterns.

646—TWO SMALL CARVED IVORY BOXES

(A) Oval. Inlaid. Hindoo. Seventeenth century. The lid is inlaid with floral designs. The under side is carved with patterns. Metal rim and hinges.

(B) Beauty Box. Mounted in silver. French. Eighteenth century. The lid is carved with the figure of a woman bathing. Behind a tree on the right are two men. Apparently from the picture of "Susan Bathing" by Santerre.

647—CARVED IVORY CARD CASE

Oriental groups in various scenes set in elaborate gardens, in which are pagodas.

648—CARVED IVORY POCKETBOOK

The panel on the front represents a Kermesse, with figures seated in the foreground and peasants dancing at the back. Buildings and trees in the distance. The back is uncarved. With a pencil.

649—CARVED IVORY SNUFFBOX

French. Seventeenth century. The cover represents Neptune with his trident urging forward his three sea-horses which draw his car. Their hind parts terminate in dolphins' tails. The under part carved with ancient musical instruments. The sides ornamented with flowers. The cover does not seem to have been made by the same hand but recalls the period of Henri IV, while the other parts are of the time of Louis XIV.

650—SNUFFBOX OF BONE: "VENUS AND PSYCHE"

French: Dieppe. Seventeenth century. Flat, but shaped. The cover, attached by metal hinges, carved with "Venus and Psyche."

651—TWO CARVED IVORY SWORD HILTS

(A) French. Late sixteenth century. The shepherd Paris, with his dog behind him, is about to award the prize of beauty, an apple, to one of the goddesses. But they are not represented. He wears a large-brimmed hat, and buskins. To the hilt is attached the blade of the short sword.

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[No. 651—*Continued*]

(B) Spanish-Flemish. Early seventeenth century. Bearded, standing figure of a man, holding a sword in his right hand. A diminutive figure at his side, apparently in captivity. Below is the small metal sword, or dagger.

652—TWO IVORY CARVINGS

(A) Perforated Palette used in Pastry Making. Flemish. Eighteenth century. Long openwork handle, with revolving circular disk inserted above.

(B) Long Carved Case. Flemish. Late sixteenth century. Round, hollow, cylindrical piece, carved with figures. Around the middle section are the heads of three women in profile, wearing Medici collars. Below are three medallions with men wearing hats. On the stopper are three grimacing masks.

653—TWO CARVED IVORY MEDALLIONS AND THREE BAS-RELIEFS

(A) Medallion: "Ecce Homo." Spanish. Early seventeenth century. Christ wears the crown of thorns, from which issue rays of light.

(B) Medallion: "Mater Dolorosa." Spanish. Early seventeenth century. A dagger in her breast, rays of light around her head.

(C) Bas-relief: St. Rose, of Lima. Spanish. Eighteenth century. In ecstatic posture, the head on one side, the right hand to her breast, the left by her side, and a rosary in her left hand.

(D) Bas-relief: "Young Woman in Adoration." Dieppe. Late seventeenth century. Kneeling toward the left, her right hand to her breast, her left falling by her side. Foreground set with plants. Irregular in shape.

(E) Bas-relief: Christ before Pilate. German. Second half of the sixteenth century. A group of five small figures, contained in an oval setting, mounted on plush and cardboard. The German origin of this object is affirmed from the style of the costumes.

654—FOUR CARVED IVORY SMALL STATUETTES

(A) An Evangelist. Spanish. Seventeenth century. Bearded figure, with a book in his left hand. Traces of color.

(B) Bacchus as a Child. Italian. Seventeenth century. A child seated, a goblet in his left hand, his right hand to his head.

(C) St. Peter. French. Seventeenth century. Bearded, seated and with the arms outstretched.

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[No. 654—*Continued*]

(D) The Virgin. Spanish. Eighteenth century. In simple costume, which is in part gilt and perhaps originally polychrome. Her hands are folded, as she kneels.

655—FIVE CARVED IVORY SMALL STATUETTES

(A) A Woman at Work. French. Seventeenth century. She wears ample robes and a veil, she is seated and looks toward the right. Draperies on her lap.

(B) Christ. French. Seventeenth century. Seated, and bearded, with both arms extended.

(C) St. John. French. Seventeenth century. Seated figure, with hands to the breast, in a posture of humility.

(D) An Evangelist. French. Seventeenth century. Seated, and bearded figure, with the left arm raised. Possibly originally a portion of a group.

(E) An Apostle. French. Seventeenth century. Bearded figure, in full robes, and in an attitude of ecstasy. The lines delicate and full of life.

656—COLLECTION OF FIVE CARVED IVORY SMALL STATUETTES

(A) St. Fiacre. French: Old Dieppe. Eighteenth century. With a pack on his left shoulder, and a sickle in his right hand.

(B) An Oriental. French. Late seventeenth century. In flowing robes and a turban, the right hand raised, the left pointing outwards.

(C) St. Matthew. Spanish. Seventeenth century. With long beard, and bald forehead, he holds a pen and the book of the Gospel in his hands. Originally polychromed.

(D) St. Augustine, Bishop of Hippo. Spanish. Eighteenth century. In ecclesiastical robes which are polychromed, and a mitre, he blesses with the right hand. Bearded and looking to the front. Partially gilt.

(E) *Pietà*. Flemish. Late fifteenth or early sixteenth century. The Dead Christ, lamented by the Virgin, who holds His body on her knees.

657—FIVE CARVED IVORY SMALL STATUETTES

(A) Young Woman with a Thorn in her Foot. Italian. Sixteenth century. Nude female form, seated on a tree trunk. Her left leg is raised and rests on her right knee, to extract the thorn. Apparently North Italian, and School of Treviso.

[*Continued*]

[No. 657—*Continued*]

(B) Woman with a Serpent. North Italian. Sixteenth century. Nude, her right hand to her breast, her gaze directed above. A serpent around her body issuing from a tree trunk behind her.

(C) A Whistle in Male Form. French: Dieppe. Seventeenth century. A musician, apparently Persian, in high peaked hat, playing on the pipes. Pointed shoes.

(D) Bust of a Young Girl with a Bird. German: Nuremberg. Seventeenth century. Half-length figure of a woman, holding a bird in her right hand, her left behind her back. Low-cut dress, and necklace.

(E) Young Woman Standing. Italian. Sixteenth century. Nude, with wavy hair, holding an open flower before her, and a bunch of flowers in her left hand. Behind her is a tree trunk. Apparently North Italian, of the School of Treviso.

658—SIX CARVED IVORY SMALL STATUETTES

(A) The Virgin. French. Fourteenth century. Kneeling, with hands folded, her body turned toward the left, her eyes to the front.

(B) Souvenir of Death. French. Seventeenth century. Child with scant drapery, and right foot raised on a skull. Looking to the left. A tree trunk on the right.

(C) A Holy Woman. French. Fourteenth century. Fully draped, the hands across the waist, the mantle enveloping the head.

(D) A Holy Woman. French. Fourteenth century. Draped, the head partially enveloped by her mantle.

(E) Cupid Adolescent. Italian. Seventeenth century. With a quiver full of arrows slung from his left shoulder, he raises his head as he exerts his full force to direct the arrow in his right hand. On a black circular pedestal of wood.

(F) Group. Two Heads of Cherubim. French. Seventeenth century. A rounded piece carved with two winged heads of angels.

659—FOUR CARVED IVORY SMALL STATUETTES

(A) The Dead Christ. French. Fourteenth century. Lying on His right side, the loins girt, the left leg upon the right.

(B) Bas-relief. St. Jerome. German. Early seventeenth century. Kneeling on the ground, about to beat his breast with a stone. Above hangs his cardinal's hat on a tree. Turned toward the right. A narrow border to the work, the right portion of which is missing. Remarkable for the outline of the head.

[*Continued*]

[No. 659—*Continued*]

(c) An Ecclesiastic. French. Late seventeenth century. A bearded man, his right hand raised, a book in his left. Possibly a member of the Jesuit Order. On a circular base. (Injured.)

(d) Bas-relief. A Child Dancing. Franco-Italian. Sixteenth century. Nude figure of a child raising the right leg as he dances toward the right. The face to the front. Apparently blending the characteristics of the Italian Renaissance with that of France.

660—THREE CARVED IVORY SMALL STATUETTES

(A) A Woman. North Italian. Sixteenth century. Nude female figure, holding a model of a building in her right hand. Her left foot rests on the head of a fish, or dolphin, the tail of which she grasps with her left hand. On a black and white pedestal.

(B) Group of Figures. English. Eighteenth century. The mother stands with a hoop in her right hand and her left clasps the nude child to her waist. Behind stands the father, a walking-stick in his left hand. A dog at the back. On a wooden pedestal. Of the period of Hogarth.

(C) A Knight of the Order of St. Iago. Spanish. Early seventeenth century. Beardless, short figure of a man, wearing his chain of the order of St. Iago. On a black and white ivory base.

661—THREE CARVED IVORY STATUETTES

(A) A Holy Woman Weeping. French (?). Seventeenth century. Draped female figure, her right hand holding her robe to her face. On a black wooden pedestal.

Height, $3\frac{7}{8}$ inches; of pedestal, $1\frac{1}{4}$ inches.

(B) Madonna and Child. German. Seventeenth century. Wearing a crown, with her right leg advanced, she holds on her left arm the Infant, whose head is missing.

Height, 5 inches.

(C) "The Assumption." Spanish. Seventeenth century. Richly attired, her hair falling on to her shoulders, the Virgin has her hands clasped.

Height, $5\frac{1}{2}$ inches.

662—THREE CARVED IVORY STATUETTES

(A) St. Ignatius Loyola. Spanish. Early seventeenth century. In cassock and surplice, the right hand to the breast, the left hand holding a book.

Height, $4\frac{3}{4}$ inches.

(B) St. Augustine, Bishop of Hippo. French. Seventeenth century. In full canonicals, with the mitre, the eyes to the left. (The hands are missing.) An excellent example of the French school of the seventeenth century.

Height, $5\frac{1}{2}$ inches.

[*Continued*]

[No. 662—*Continued*]

(c) A Holy Woman. Italian. Thirteenth century. In close-fitting robes, the hands to the waist. The draperies suggest the thirteenth century.

Height, 5½ inches.

663—THREE CARVED IVORY STATUETTES

(A) "St. Margaret Vanquishing the Dragon." Spanish. First half of the seventeenth century. Standing with her left foot on the back of the doglike monster, her hands are clasped. Flames of fire issue from the mouth of the monster. On a brown wood pedestal.

Height, 4½ inches; of pedestal, 1¼ inches.

(B) Madonna and Child. Early seventeenth century. The Virgin, with left foot advanced, holds the Infant on her left arm. On a black wooden pedestal. Bears characteristics common to both Italian and German art.

Height, 3⅞ inches; of pedestal, 1½ inches.

(c) Madonna and Child. French. Late seventeenth century. The Virgin (the upper portion of whose head is pierced) stands in full front. The Infant places his right arm around her neck. On a black wooden pedestal.

Height, 4½ inches; of pedestal, 1¼ inches.

664—FOUR CARVED IVORY STATUETTES

(A) St. Veronica. French. Early seventeenth century. Full-length figure, holding the *sudarium*, or Holy handkerchief, which has the impress of the Holy Face.

Height, 5¼ inches.

(B) St. Margaret. French. Seventeenth century. Her hands across her waist, and her right foot resting on the back of the dragon.

Height, 5 inches.

(c) Madonna and Child. Italian. Seventeenth century. The Virgin holds on her left arm the Infant, whose head is missing.

Height, 5½ inches.

(D) St. Bruno. French. Seventeenth century. A skull in his right arm, a book held with both hands. Looking toward the left. Possibly the book deals with the Order which he founded.

Height, 6¼ inches.

665—THREE CARVED IVORY STATUETTES

(A) After the Bath. French: Dieppe. Eighteenth century. Nude figure, the left arm, with a bracelet on it, rests on top of her head. Her hair falls on to her right shoulder.

Height, 5¼ inches.

[*Continued*]

[No. 665—*Continued*]

(B) A Woman Dancing. French: Dieppe. Eighteenth century. With her left leg raised in the attitude of dancing, and partially draped, she moves her hands from side to side. The Museum of Dieppe contains a number of somewhat similar pieces.

Height, 5 $\frac{3}{4}$ inches.

(C) A Bacchante. Italian. Late sixteenth century. A woman, nude but for a girdle of vine leaves, carries a child on her shoulder. Another child stands and places his arms around her right leg. Possibly executed after an original antique model.

Height, 6 inches.

666—THREE CARVED IVORY STATUETTES

(A) St. John at the Foot of the Cross. French. Seventeenth century. Draped figure with right hand to the breast, his eyes directed to the left. On black wooden pedestal.

Height, 4 $\frac{1}{4}$ inches; of pedestal, 1 $\frac{1}{2}$ inches.

(B) St. Catharine. Italian. Late sixteenth or early seventeenth century. In a sumptuous robe, and a portion of her wheel by her left side. On a base.

Height, 4 $\frac{1}{2}$ inches; of base, 1 $\frac{7}{8}$ inches.

(C) "The Assumption of the Virgin." Spanish. Seventeenth century. The Virgin kneels in ecstasy. (The arms are missing.) On the ground are angel heads which support her as on a cloud.

Height, 5 $\frac{1}{2}$ inches.

667—TWO CARVED IVORY COMBS

(A) The teeth are thicker at one end than at the other. On the front the center portion is decorated with a group of warriors and female figures, moving toward the left. On the back, geometrical designs.

Height, 5 inches; width, 3 $\frac{3}{4}$ inches.

(B) Cupids sporting in a landscape bounded by trees at either end; ornamental decorations in each of the four corners. In similar fashion they are amusing themselves on the back; similar decorative designs in the four corners.

Height, 6 $\frac{1}{2}$ inches; width, 3 $\frac{7}{8}$ inches.

668—TWO CARVED IVORY CEREMONIAL COMBS

(A) In four arcaded and cusped compartments are simple scenes with small figures; a winged head between each. On the reverse are four geometrical designs between the tops of which are winged heads.

Height, 4 $\frac{1}{2}$ inches; width, 5 inches.

[*Continued*]

[No. 668—*Continued*]

(B) On the obverse is the sphinx, between two reclining odalisques; on the reverse are the radiating lines of a half-circle.

Height, 4½ inches; width, 6 inches.

669—TWO CARVED IVORY COMBS

(A) The teeth of the lower half are thicker than those of the upper. In the middle, on the front, are plant forms treated in decorative designs. On the back a warrior overcoming a lion; birds and animals round him.

Height, 7¼ inches; width, 3⅞ inches.

(B) The teeth at one end are fine, at the other thicker. In the center panel, on the front, are birds and flowers arranged in geometrical patterns; on the back is similar ornamentation.

Height, 7 inches; width, 2½ inches.

670—CARVED IVORY COMB

The teeth of different thickness at either end. The panel in the center of the front shows a domestic scene with a man and his wife greeting each other; a serving maid on the left; a man-servant on the right, about to address a child seated at table. The back decorated with scrolls and bands of plain ornament.

Height, 6¼ inches; width, 5 inches.

671—TWO CARVED IVORY CEREMONIAL COMBS

(A) On the obverse two figures, accompanied by *amorini*, recline amid the trees. Doves are billing on the right. On the reverse are geometrical patterns. The sides are elaborately carved.

Height, 6 inches; width, 4 inches.

(B) On the obverse are cupids sporting in the open, with bows and arrows. On the reverse a classical head set between mythical animals. Elaborately carved at the sides.

Height, 5 inches; width, 3½ inches.

672—CARVED IVORY CEREMONIAL COMB

In four arcaded and cusped compartments are domestic scenes, with two or three figures; a winged head between arches. Similar scenes also on the reverse.

Height, 4¾ inches; width, 7 inches.

673—CARVED IVORY STATUETTE

The almost nude Infant Jesus lies asleep on a couch; in the foreground is the Crown of Thorns, together with the Cross. On a marble pedestal.

Length, 4 inches.

674—CARVED IVORY CARVING

Young Bacchanals. Seven young Bacchanals, in a landscape setting, are sporting with a goat.

Height, 3¾ inches; width, 5¾ inches.

675—TWO CARVED IVORY MALE PORTRAITS

(A) In fanciful attire, and wearing a felt hat with feathers. Turned toward the left. Half-length. Oval plaque, contained in a frame carved with floral designs.

Height, 3 inches; width, 2½ inches.

(B) In bucolic attire, with loose-fitting dress, and a straw hat. Turned toward the right. Half-length. Oval plaque, contained in a frame carved with floral designs. (Partly broken.)

Height, 3½ inches; width, 2¾ inches (without the frame).

676—CARVED IVORY PANEL

"The Flight into Egypt." Flemish. Seventeenth century. At a turn in the road, after passing the tree of Matarieh, the Holy Family passes toward the left, with St. Joseph leading the ass. In small wood frame. The composition seems to be after Patinir.

Height, 6¼ inches; width, 5 inches.

677—PAIR OF CARVED IVORY STATUETTES

St. Paul and St. Catharine (?). Full-length figures. The male saint holds a sword in his right hand. The female saint has a scepter in her right hand, and a book in her left. Each on a round wooden base.

Height, 4⅛ inches; width, 1⅛ inches.

678—TWO CARVED IVORY STATUETTES

(A) Christ. Spanish. Seventeenth century. Seen at full length and fully draped, He places his right hand to His breast and the other falls by His side as He gazes upward earnestly.

Height, 5¼ inches; width, 2 inches.

(B) A Female Saint. In ample robes and a hood, she stands with her hands clasped on her breast as she gazes out into the distance.

Height, 5¼ inches; width, 2 inches.



679—TWO BYZANTINE IVORY STATUETTES

1078-1081

(A) Nicephorus III. In close-fitting robes of office, a sword in his right hand and a mantle over his left arm, he is crowned and wears jeweled earpieces. On a rectangular base, rounded at the corners.

Height, 5¼ inches; width, 1½ inches.

(B) Maria, Wife of Nicephorus III. In close-fitting robe and ample sleeves, crowned and holding the scepter in her right hand. On an oval base.

Height, 5¼ inches; width, 1½ inches.

680—CARVED IVORY STATUETTE

“The Virgin in Adoration.” Plain, simply clad, full-length figure of the Virgin with hands clasped and standing on the crescent moon.

Height, 6½ inches.

681—TWO CARVED IVORY STATUETTES

Sixteenth century

(A) “The *Pietà*.” Portuguese. The Virgin, in decoratively treated robes, holds on her lap the figure of the Dead Christ. On the ground in front is the Crown of Thorns.

Height, 5¾ inches.

(B) Madonna and Child. The Virgin holds the Infant on her left knee. He blesses with the two fingers of His right hand in the Greek manner.

Height, 5⅛ inches; width, 2 inches.

682—TWO CARVED IVORY STATUETTES

(A) Henry VIII. French. Sixteenth century. At half length, and in Tudor robes with plumed cap, he looks fixedly to the front. The forepart of his robe opens and reveals within three panels dealing with a *genre* subject.

Height, 4⅞ inches.

From the collection of the Countess of Scilhac.

(B) Catherine de Médicis. French. Sixteenth century. In Italian Renaissance costume, with high collar, she is seen at half length. The forepart of the body opens, to reveal within the Queen on her throne surrounded by her courtiers, with the action continued in the side panels. On a round base.

Height, 5¼ inches.

From the collection of the Countess of Scilhac.

683—CARVED IVORY STATUETTE

Charles the Bold. Bust-length portrait, carved in the round, of a warrior wearing full armor and the chain of the Order of the Golden Fleece, a helmet and movable vizor. The forepart opens, and reveals inside, on three small panels, incidents in the “*Bataille de Nancy, 1477*,” at which a heavy defeat was suffered by Charles the Bold, whose name is inscribed in French characters above the front. On a rectangular base supported by female heads.

Height, 6½ inches.



684—PAIR BYZANTINE IVORY STATUETTES 1081-1118

Alexius I and his Queen. The King, in close-fitting robes of office, holds his scepter in his right hand; a mantle is over his left arm. The Queen, more elaborately dressed and crowned, is similarly presented.

Height, each, 5 $\frac{1}{4}$ inches.

685—STATUETTE OF WOOD, WITH THE HEAD OF IVORY

Cyrano de Bergerac. The figure in undress military costume, with sword held in the right hand and advanced stands forward in an attitude of excited endeavor. The sword, the sheath, the hand, the head and round base of ivory.

Height, 5 $\frac{3}{4}$ inches.

686—TWO FRENCH IVORY STATUETTES

(A) Charles I. Seventeenth century. In doublet, with lace collar and sash, a felt hat with a plume. The front opens, to disclose on the inside three panels illustrating war-like scenes.

Height, 4 $\frac{3}{4}$ inches.

From the collection of the Countess of Seilhac.

(B) Francis I. Sixteenth century. Bearded and wearing a helmet with the vizor up. The front of the body armor opens, to show within three panels setting forth a battle scene.

Height, 5 inches.

From the collection of the Countess of Seilhac.

687—TWO IVORY CARVINGS: ROMAN WARRIORS

(A) In cuirass, with battle-axe raised over his right shoulder and a shield on his left arm, he advances with the right foot. He is bearded and wears a helmet. On circular base.

Height, 6 $\frac{3}{4}$ inches.

(B) In cuirass, his shield on the ground by his right side, and a lance in his left hand. Wearing a helmet, he steps forward with his right foot.

Height, 7 $\frac{7}{8}$ inches.

688—TWO CARVED IVORY GROUPS

(A) Venus and Cupid. French. Seventeenth century. The goddess, her right hand raised, guides with her left Cupid, who walks by her side.

Height, 6 $\frac{1}{2}$ inches.

(B) A Child. "The Souvenir." French. Eighteenth century. Turned toward the left, the right foot resting on a skull, and raising his right hand to speak. The two holes near his left hand suggest that he formerly held a bouquet. The influence of Bouchardon may be noted. On a black wood square pedestal.

Height, 6 $\frac{3}{4}$ inches; of pedestal, 1 $\frac{1}{4}$ inches.

689—TWO CARVED STATUETTES

(A) "St. George and the Dragon." English. Late sixteenth century. With shield and sword, St. George stands on the body of the vanquished dragon. On a black wooden base.

Height, 6 $\frac{3}{4}$ inches; of base, 1 $\frac{1}{2}$ inches.

(B) Father Time. French. Sixteenth century. An old man with flowing beard, holding a scythe against his right side. In his left hand he holds a circular emblem of a serpent biting its tail. (Broken and repaired.) On a brown and white base.

Height, 7 inches; of base, 2 $\frac{1}{2}$ inches.

690—TWO CARVED IVORY STATUETTES

(A) Diana. French. Late sixteenth century. Diana as huntress, in loose attire, her breasts partially bare. She wears the crescent-shaped ornament on her forehead. A sphere in her right hand. Her dog by her left side. On a white and brown base.

Height, $6\frac{7}{8}$ inches; of base, $2\frac{5}{8}$ inches.

(B) Roman Soldier. French. Late sixteenth or early seventeenth century. In military attire, he holds a sword in his right hand. His legs are bare; high boots.

Height, with ivory base, $8\frac{1}{2}$ inches.

691—GROUP OF TWELVE GROTESQUE IVORY STATUETTES

An orchestra of eleven musicians and a bandmaster. Each figure on a small wooden pedestal.

Height of each figure, about 4 inches; of pedestal, $1\frac{3}{4}$ inches.

(Illustrated)

692—CARVED IVORY STATUETTE

Mephistopheles is seated in a pensive attitude beneath a canopied recess, on the summit of which has perched a mythical bird on to whose back descends an eagle.

Height, $9\frac{1}{4}$ inches.

693—THREE CARVED IVORY STATUETTES

(A) Venus Chastising Cupid. Venus, draped below the waist, raises the branch with which to chastise the small, winged Cupid who holds the bow in his right hand and raises his right leg in his pain. On a round pedestal.

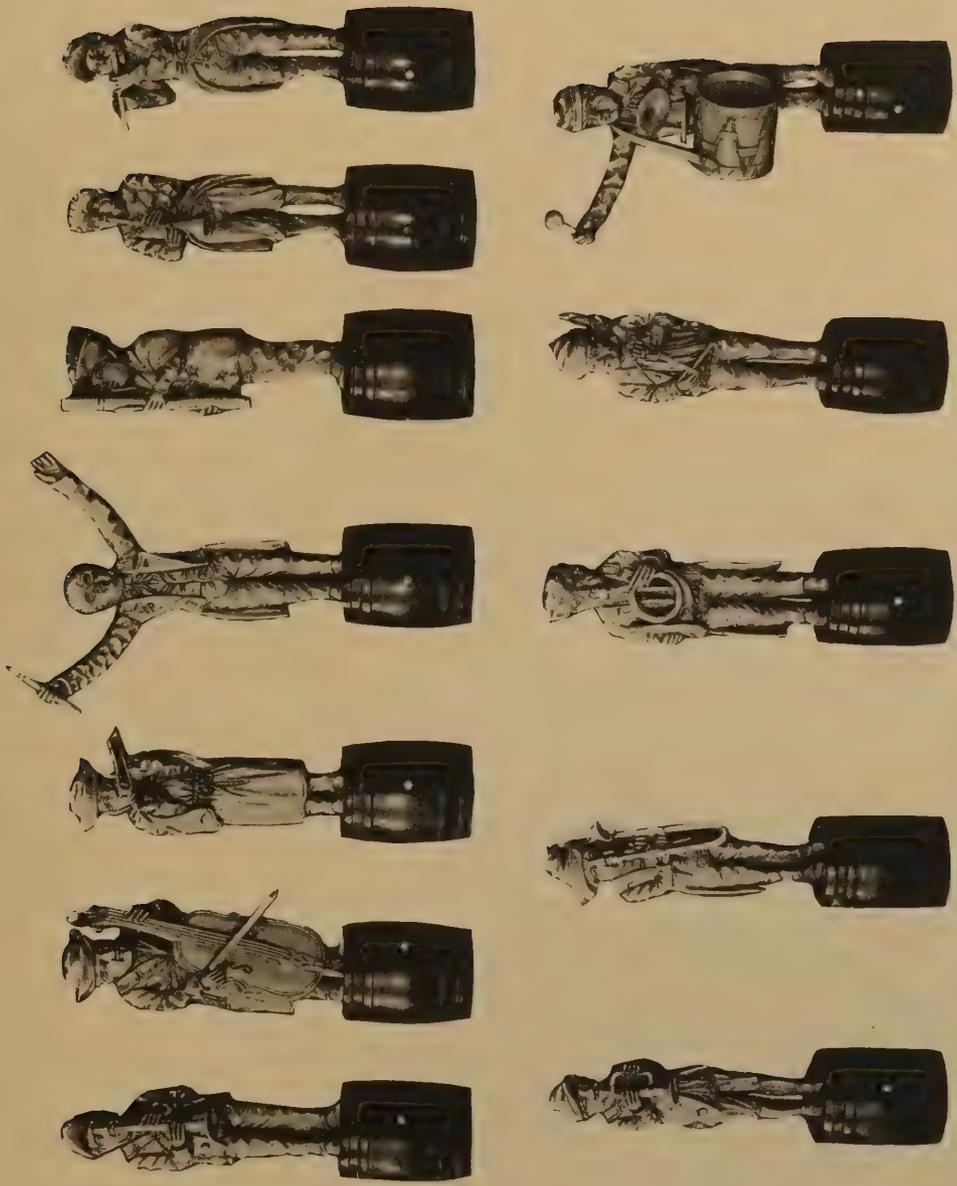
Height 8 inches.

(B) Venus. By Gaellen. French. Eighteenth century. Almost nude figure, whose left arm is raised. Signed at the back of the base with the name of Gaellen. On a black wooden pedestal.

Height, 6 inches; of pedestal, $2\frac{1}{4}$ inches.

(C) Venus. French. Late sixteenth century. Small copy of the Venus de Médiçi. The figure is erect, while in the original the upper part of the body bends slightly. Thus this is copied from the famous statue by some traveling ivory carver. On a pedestal resting on a circular base.

Height, $6\frac{1}{2}$ inches; of pedestal and base, $2\frac{3}{4}$ inches.



No. 691—GROUP OF TWELVE GROTESQUE IVORY STATUETTES

694—TWO CARVED IVORY STATUETTES

(A) The Clown of Francis I. The clown, in cap and bells and bearing a standard, is astride a heterogeneous animal. This strange beast may betoken the salamander.

Height, 8 $\frac{1}{4}$ inches.

(B) A Blind Musician. In tattered attire, a cloth round his forehead, a flat hat, and his dog by his side, the musician plays on his instrument. Behind him is a tree, in the upper branches of which is perched a monkey eating nuts.

Height, 8 $\frac{3}{4}$ inches.

695—TWO CARVED IVORY STATUETTES

(A) A Captain. French. Seventeenth century. In court dress, with a ruff and rosettes on his shoes, and wearing a hat, he stands with his right hand raised; his left is on his hip.

Height, 7 $\frac{1}{2}$ inches.

(B) A Peasant, on whose back has climbed a monkey, is astride a cloven-hoofed boar which squats on the ground.

Height, 10 $\frac{1}{2}$ inches.

696—SMALL CARVED IVORY HORN

Carved on one side with a stag hunt; and on the other with a medallion of "Stephan R. Pol," together with the royal crown. A dog's snout forms the mouthpiece.

Length, 9 inches.

697—IVORY-HANDLED CARVING KNIFE AND FORK

The steel blade and prongs are fastened into shafts of ivory carved with Oriental figures placed amid classical shapes and floral designs.

Respective lengths, 7 inches and 6 $\frac{1}{2}$ inches.

698—DAGGER WITHIN CARVED IVORY SHEATH

The sheath, decorated with floral designs and inlaid with animal forms, is mounted in gold. In it are a dagger, with malachite handle and three sharp instruments. With silk attachment.

Height, 13 inches.

699—HORN OF WALRUS TUSK

The base is decorated with Diana and her hounds; and on the back the monogram "F.R." and the royal crown. The summit is carved with a lion attacked by a hound.

Length, 10 inches.



700



701

700—CARVED IVORY CROZIER HEAD: THE ANNUNCIATION

At the summit, within the curve, is the archangel announcing to the Virgin.

Height, 6½ inches; width, 3½ inches.

701—CARVED IVORY CROZIER HEAD

Fifteenth century

The summit is curved within the circle. Contains a griffin devouring a deer.

Height, 6 inches; width, 3½ inches.

702—THREE CARVED IVORY STATUETTES

(A) A Holy Woman. Italian. Late sixteenth century or early seventeenth century. A draped female figure, at full length with downcast eyes. On a black wooden pedestal.

Height, 5 inches; of pedestal, 2¼ inches.

(B) Madonna and Child. French. Seventeenth century. The Infant rests on the left arm of His mother. On a black wooden pedestal.

Height, 5½ inches; of pedestal, 1¾ inches.

(C) Mary Magdalen. French. Early seventeenth century. In ecstasy. On a black wooden pedestal.

Height, 6 inches; of pedestal, 1¼ inches.

This little masterpiece expresses in its lines the artistic cycle begun by Poussin and continued by Simon Vouet and Lesueur.

703—CARVED IVORY TREE-SHAPED ORNAMENT

A classically draped male figure, standing in water and resting his right arm on a branched staff, is in conversation with a man mounted on an elephant. Landscape setting. Inlaid with floral and geometrical patterns. A branch protrudes below, another shoots out from the trunk above. The summit and rings are later additions.

Height, 11 inches.

704—CARVED IVORY CROZIER HEAD: THE DESCENT FROM THE CROSS
AND THE MADONNA AND CHILD

On the obverse, within the curved head, is the Descent from the Cross. A composition of five figures. On the reverse is the Madonna enthroned between angels.

Height, 7½ inches; width, 5 inches.

705—TWO CARVED IVORY STATUETTES

(A) St. Anthony and a Child. The saint, who is bearded and stands on clouds borne aloft by angels, holds the child in his arms.

Height, 6¾ inches; width, 2 inches; on an octagonal base.

(B) St. Nicholas. The saint, enthroned before a circular niche, holds in a handkerchief before him the three innocent children whom he brought back to life.

Height, 6¾ inches; width, 2¼ inches.

706—TWO CARVED IVORY STATUETTES

(A) "The Empress Helena Carrying the True Cross." Spanish. Early seventeenth century. Draped female figure, slightly gilt, in demi-alto-relievo in a piece of rounded ivory. (The Cross is broken.) Pedestal of gilt, diamond-pointed wood.

Height, 5½ inches; of pedestal, 1½ inches.

(B) "The Virgin in Prayer." Indo-Spanish. Late sixteenth century. A draped female figure, with hands crossed over the breast. Her robe has an ornamental border. Standing on a base, shaped with floral designs.

Height, 7 inches.

707—TWO CARVED IVORY STATUETTES

(A) The Madonna and Child. Frisian. Sixteenth century. The Infant (whose head is missing) rests on His mother's left arm. The Virgin wears a crown, and stands on a base on which is an angel head.

Height, 7 inches.

(B) "The Assumption." Italian. Sixteenth century. A draped figure, the right arm to the side. (The hands are missing.) Standing on a base formed of three joined figures of angels who bear her body aloft. "A perfect specimen of a sculpted object in ivory."

Height, 7½ inches.

708—CARVED IVORY GROUP: THE MADONNA AND CHILD, WITH THE
INFANT ST. JOHN

Seated at full length, the Virgin holds the Infant on her knee. He blesses with the fingers of His right hand. On the left kneels St. John the Baptist, who makes an offering of his lamb. Rounded in front.

Height, 4½ inches; width, 4¾ inches.

709—ST. CECILIA

The Patroness of Music is enthroned; before her kneels, on the left, a young man who is instructed by her to give up his life to the study of the keyed organ on the lowest step on the right. The composition suggests the art of Melozzo da Forli.

Height, 8½ inches; width, 4¾ inches.

710—CARVED IVORY DOUBLE HOLY WATER CUP

An elongated, shallow and rounded vessel. The cover at each end can be raised. In the center, between the hinges of each part, is a double statue of an angel kneeling with hands folded. On a high sided floral base.

Height, 7¼ inches; width, 7½ inches.

711—CARVED IVORY HEAD OF A CROZIER

The rounded upper portion is carved with the figure of the Lamb, contained within a circle which is in part formed by the tongue and head of a winged animal.

Height, 9 inches; width, 3¼ inches.

712—CARVED IVORY HEAD OF A CROZIER

The rounded upper portion is carved with a figure of St. George overcoming the Dragon, the tail of which forms the circular head and is lost in the simple ornament of the shaft.

Height, 12 inches; width, 3¾ inches.

713—CARVED IVORY HEAD OF A CROZIER

The rounded upper portion is carved with the figure of the Archangel Gabriel and the Annunciate Virgin, contained within the circle decorated with simple patterns.

Height, 8¾ inches; width, 3¾ inches.

714—TWO CARVED IVORY STATUETTES

(A) "Christ Bound." German. Seventeenth century. Wearing a loin cloth, and a drapery partly covering His right side. His hands bound before him.

Height, 8 inches.

(B) "The Divine Reaper." French. Late sixteenth century or early seventeenth century. Bearded figure, the loins girt, with a scythe resting against his right side. A sheaf of corn in his uplifted left hand. On a square base.

Height, 8½ inches.

715—CARVED IVORY PANEL

"The Virgin and the Three Marys." On a panel rounded at the back. The four figures in simple attire, with hands raised, facing the front and in close relationship, are seen at full length.

Height, 6½ inches.

716—TWO CARVED IVORY STATUETTES

(A) Madonna and Child. Italian. Seventeenth century. The Madonna holds the Infant against her right shoulder in a graceful pose. On a black and white shaped base.

Height, 6½ inches; of pedestal, 2½ inches.

(B) St. Martha. French. Seventeenth century. A book in her right hand and a vessel hanging from her right wrist. She stands on the dragon which she tamed. A combination of the art of Southern France and that of Spain. With circular base.

Height, 7¾ inches.

717—CARVED IVORY STATUETTE

"Ecce Homo." Spanish. First half of seventeenth century. Standing, the gaze directed toward the left. His hands are bound before him; a cloth is around His loins. A loose garment behind him is in cloudlike form. On a flower-shaped, gilt wood base.

Height, 6¾ inches; of base, 2 inches.

718—CARVED IVORY PLAQUE

"Siege of the Castle of Love." Knights on horseback, accompanied by warriors, storm the castle on the right, which has a drawbridge and is defended by the inhabitants, who are armed with crossbows. Cusped setting. Circular composition placed within a rectangular frame.

Diameter, 5½ inches.



719—CARVED IVORY PULVERINE, OR POWDER FLASK

Carved with elephants and sporting dogs. The mouthpiece of a bear gripping a deer.

Length, 10 $\frac{1}{4}$ inches.

720—CARVED IVORY BATON

The summit is pierced, the stem decorated with floral designs.

Length, 10 $\frac{1}{2}$ inches; thickness, 1 $\frac{3}{4}$ inches.

721—IVORY-HANDLED SUNSHADE

The sunshade is of white silk, the handle of ivory being carved with cupids, fruit, roses and leafage.

Length, 24 inches.

722—CARVED IVORY MIRROR CASE

A Court Scene. The King, with a hawk on his right wrist, is enthroned with his wife at his side. On either side stand officials of the court. A lion and a goat in the foreground. An angel in the sky, and a tablet. The circular edge is cusped.

Diameter, 5 $\frac{3}{8}$ inches.

723—CARVED IVORY GROUP

A Military Procession. Mounted on fine horses and in full military panoply, the procession marches forward toward the left. It is headed by state trumpeters mounted on horseback. A castle and dwelling house in the background.

Height, 2 $\frac{1}{4}$ inches; width, 8 inches.



724—TWO IVORY PANELS IN RELIEF CARVING

(A) A young man and a young woman seated by a table and in amorous postures. Heart-shaped background. In a carved ebony frame.

Ivory: Height, 4½ inches.

Frame: Height, 9½ inches; width, 10¾ inches.

(B) "King Knighting a Warrior." Standing on a dais, with soldiers in attendance, the King places the sword on the-shoulder of the kneeling warrior. A composition of six figures. In a carved wood frame.

Ivory: Height, 6 inches.

Frame: Height, 11 inches; width, 9½ inches.

725—TWO CARVED IVORIES

(A) A Battle Scene. Italian. Fifteenth century. Men and women are in mortal combat. A man mounted on a mule in the center faces his enemy with concern. A man in the right foreground pulls the tail of a horse.

Height, 4 inches; width, 9 inches.

(B) Men Hunting Wild Animals. Italian. Fifteenth century. A dromedary, a unicorn, lions, a dragon, a horse, an elephant and dogs are seen in confused company with men mounted on horseback and on foot. A large tree in the center background.

Height, 3¾ inches; width, 9¼ inches.

726—CARVED IVORY HISTORICAL TRIPTYCH (*Polychromed*)

Richard Cœur-de-Lion. The King, mounted and wearing a plumed helmet, is acclaimed by soldiers who have muskets. Clouds in the sky.

Height, 5½ inches; width, 4¼ inches.

727—CARVED IVORY HISTORICAL TRIPTYCH: HENRY IV, KING OF FRANCE

The King is about to start for the chase, and riding out from some royal palace in the company of Charles V. Mounted figures in the wings.

Height, 6 inches; width, 5 inches.

728—CARVED IVORY TRIPTYCH: FRANCIS I ENTHRONED AS VICTOR

In the center the King is enthroned in full robes of state, in solitary grandeur. In the left and right wings are the Battles of Marignan and Pavia.

Height, 6 inches; width, 4¾ inches.

729—CARVED IVORY HISTORICAL TRIPTYCH

“Henry IV of France, Out Hunting.” The King, accompanied by an apparently equally important personage, rides forth from a royal palace; two hounds in leash in the foreground. In the left panel a court fool and a warrior; in the right panel a mounted horseman with the royal standard.

Height, 6⅛ inches; width, 5¼ inches.

730—TWO CARVED IVORY CIRCULAR PLAQUES

(A) A peacock, with spread tail, perched on a column at the foot of which lie two cupids. Circular composition placed within a rectangular setting.

Diameter, 5 inches.

(B) “Storming the Castle of Love.” Knights on horseback, on the left, ride forward to encounter their knightly enemies on the right. In the center background is the Castle of Love, with ladies defending it. An archer above lets loose his arrow. Circular. Ornamented with four crawling lions.

Diameter, 5¼ inches.

731—CARVED IVORY GROUP

Five young men, in peasant costumes, are seated in a row on a wooden bench of rough-hewn timber. Their bodies are outlined against a background of black wood.

Height, 5 inches; width, 12 inches.



732—CARVED IVORY HISTORICAL TRIPTYCH

“Frederick the Great in Battle.” The King rides forward on his prancing steed from the left, the battle is in the distance; in the wings are warriors.

Height, 5 $\frac{3}{8}$ inches; width, 5 $\frac{1}{4}$ inches.

733—CARVED IVORY TRIPTYCH: MADONNA AND INFANT CHRIST WITH ANGELS

The Madonna, crowned and holding the Child on her left arm and with the scepter in her right hand, stands toward the right. In the wings are angels holding candlesticks.

Height, 7 inches; width, 4 $\frac{1}{2}$ inches.

734—CARVED IVORY TRIPTYCH

Scenes from the Passion of Christ. In the center is the Crucifixion; above is the Lamb in a medallion; below is the Entombment. There are four small scenes in each of the wings.

Height, 7 inches; width, 6 inches.



735—CARVED IVORY HISTORICAL TRIPTYCH

The Triumphal March of Attila, King of the Huns.

Height, $4\frac{7}{8}$ inches; width, $6\frac{1}{8}$ inches.

736—IVORY CIRCULAR PLAQUE AND MIRROR CASE

(A) Plaque: A knight and his lady, on horseback, ride forward to the right, preceded by a herald, a bagpiper and a mounted attendant who bears a garlanded staff. Landscape background, with a castle in the right distance. Circular, the corners ornamented with helms and cushions.

Diameter, $5\frac{3}{4}$ inches.

(B) A Mirror Case: A young lady is seated on the right, and near her stands a harpist. A page on the left offers wine. Circular, with architectural bosses at the four corners. In the back is set a mirror; two heraldic designs, the monogram AB(?) and the date 1545.

Diameter, $5\frac{1}{4}$ inches.

737—CARVED IVORY CASKET

Ovoid in general form, with the base rounded; it is decorated with figures of boys, children and mythical birds. The cover is carved with a young woman and a young man making music together.

Height, $2\frac{1}{4}$ inches; width, 6 inches.



738—CARVED IVORY GROUP: ST. GEORGE AND THE DRAGON

The chivalrous Knight, in full armor, is mounted on his prancing steed. He has just transfixed the dragon, which writhes with its long tail on the ground.

Height, 6 $\frac{1}{4}$ inches; width, 4 $\frac{3}{8}$ inches.

739—CARVED IVORY TANKARD

Dutch. Nineteenth century. The Infant Bacchus, accompanied by his fellows, ornaments the composition and the youthful Pan is seated on the left. A heraldic shield charged with *fleur-de-lis* under the handle.

Height, 5 $\frac{1}{2}$ inches.

740—CARVED IVORY PULVERINE, OR POWDER-FLASK

On the one side carved with the Hunting of the Wild Boar; on the other with the Stag Pulled down in Death.

Height, 9 inches.

741—CARVED IVORY POWDER-FLASK

German. Eighteenth century. Circular. The front carved with the legend of St. George and the Dragon. The back deals with the incident from the life of St. Hubert. A cameo-shaped head in the center of each of these round compositions. The edge decorated with bands of ornament. The opening above formed of a lizard's head.

Height, 6½ inches; width, 5 inches.

742—CARVED IVORY MIRROR CASE

On the ground reclines a woman. In the center is a sacrificial altar at which officiate two other women, and another in martial attire. Clouds above. Circular. In the irregular sections affixed at the four corners are inscribed: Spes, Tribulatio, Invidia, Tolerantia. On the back are two monograms and the date 1550, similarly set forth.

Diameter, 6¼ inches.

743—CARVED IVORY GOBLET

Depicting the four corners of the world. Decorated round the body of the vessel with male and female figures, luxuriously draped to denote their sovereignty. The stem is formed of two pages who embrace. Round the base move animals indigenous to the different countries. A figure of Cupid forms the summit of the cover that is adorned with various amorini.

Height, 8½ inches.

744—CARVED IVORY ROUND VESSEL

The front is carved with a representation of the Crucifixion. On the reverse is the Entombment.

Height, 3¼ inches; diameter, 3¾ inches.

745—CARVED IVORY ROUND VESSEL

The frieze of this round and deep vessel is decorated with a succession of figures of soldiers, kneeling or fighting in various attitudes.

Height, 3 inches; diameter, 5⅜ inches.



746—TWO CARVED IVORY STATUETTES

(A) A Monk. Fifteenth century. In simple habit, wearing a rosary, the hands extended and the head tonsured, he looks to the front. The head, hair and eyes are colored; the head is a separate piece and detachable.

Height, 8½ inches; width, 2 inches.

(B) Monk Weeping. The Monk, in his habit with his right hand raised, looks earnestly upwards as he sheds tears.

Height, 7½ inches.

747—TWO CARVED IVORY STATUETTES

(A) Guardian Angel. Standing, full-length figure of an Angel holding forward a heraldic shield charged with the figure of a knight mounted on horseback and moving to the right. On an octagonal base.

Height, 9½ inches.

(B) Guardian Angel. Standing, full-length figure of an Angel holding in both hands a heraldic shield charged with the figure of a King astride his horse, as he moves toward the left. On an octagonal base.

Height, 9½ inches.



- 748—CARVED IVORY GROUP: DON QUIXOTE AND SANCHO PANZA
Two figures of unequal height. The former is in trunk hose at the back. The latter is less tall but of ampler proportions.

Height, 7 inches.

- 749—CARVED IVORY GROUP: SINGING ANGELS

The angels, grouped round a singing lectern and facing inwards toward the right, are singing while one of their number beats time.

This is a copy of one of the dexter inside panels of the Van Eyck polyptych at Ghent. Strangely labeled on the back: "The oath of Louis IX."

Height, 9½ inches; width, 4½ inches.

- 750—CARVED IVORY GROUP

Indo-Spanish. In three tiers. Above are Joseph and the Virgin, praying on either side of a fountain. Below is seated Christ, whose head is unfortunately missing. In the lowest tier is the Nativity.

Height, 7 inches.

741—CARVED IVORY GROUP

Indo-Spanish. Seventeenth century. Below in the center is Mary Magdalen, living in a grotto. On the left, St. Jerome in the desert. On the right, St. John in the Isle of Patmos. Trees and Sheep.

Height, 7 inches.

752—TWO CARVED IVORY PORTRAITS

(A) A Roman Lady. French. Eighteenth century. Bust-length portrait of a woman with classical features, but slightly draped and in profile to the right. Her hair, in a fillet, is disheveled. Plain background. In a carved wood frame.

From the collection of Baron Liebermann, Berlin.

Height, 7 inches; width, 4½ inches.

(B) The Emperor, in ample robe and wearing the insignia of the Order of the Golden Fleece, is turned three-quarters to the right. Plain background. In a carved wood frame.

From the collection of Baron Liebermann, Berlin.

Height, 7 inches; width, 5¾ inches.

753—IVORY PLAQUE IN RELIEF CARVING: ST. GEORGE AND THE DRAGON

The chivalrous Knight, on his prancing steed, transfixes the neck of the dragon now lying in its death agony on the ground. On a plain base, against a plush background. Within carved wood frame.

Height, 6¾ inches.

(Illustrated)

754—CARVED IVORY GROUP

“Albert and Isabella in the House of Rubens.” The Archduke, seated on the left, examines a picture which he holds in his left hand. In the center the Archduchess regards with admiration a work held up by another. Other figures on the right.

Height, 4¾ inches; width, 6½ inches.

755—CARVED IVORY BOWL

Irregular shaped, decorated round the sides with scenes in the life of Amphytrite. She reclines, with a mermaid as her attendant; other figures are in the background. A child, seated on a dolphin's back, blows his conch. On a brown wooden base.

Height, 5 inches; diameter, 4¾ inches.



No. 753—ST. GEORGE AND THE DRAGON

756—CARVED IVORY POWDER-FLASK: FRANCIS I (?)

Circular, carved on the obverse with a medallion of a French King, surrounded by fighting warriors. On the reverse, in a medallion, are the fleurs-de-lis surrounded by men hunting stags.

Diameter, 4 $\frac{3}{4}$ inches.

(Illustrated)

757—CARVED IVORY POWDER-FLASK: DIANA

Circular, carved on the obverse with Diana and Actæon, surrounded by floral designs and men hunting animals. On the reverse, Diana as Huntress, within a circle; wild boars and hounds in the border.

Diameter, 5 $\frac{1}{2}$ inches.

(Illustrated)

758—TWO CARVED IVORY STATUETTES

(A) A Noble Lady. In the splendid robes of her rank, with her dress cut low across the breast and her right hand raised to her waist, she stands at full length. She wears an ornamental head-dress and a rich necklace.

Height, 6 $\frac{3}{8}$ inches.

(B) Queen Elizabeth. French. Seventeenth century. In richly wrought robe, with high lace collar and wearing the crown, she is seen at full length. The front portion opens, and reveals groups dressed in the costume of the period, and grouped in three panels around the Queen.

Height, 6 $\frac{3}{4}$ inches.

From the collection of Lady Travers Twiss.

759—TWO CARVED IVORY STATUETTES

(A) Portrait of Gustavus Adolphus. French. Eighteenth century. In fine attire, the doublet opening down the middle, he holds gloves in his right hand and his left is on the hilt of his sword. When opened, we see three panels; in the center an ecclesiastic and other figures, in the right panel soldiers, in the left a man kneeling.

Height, 7 $\frac{3}{4}$ inches.

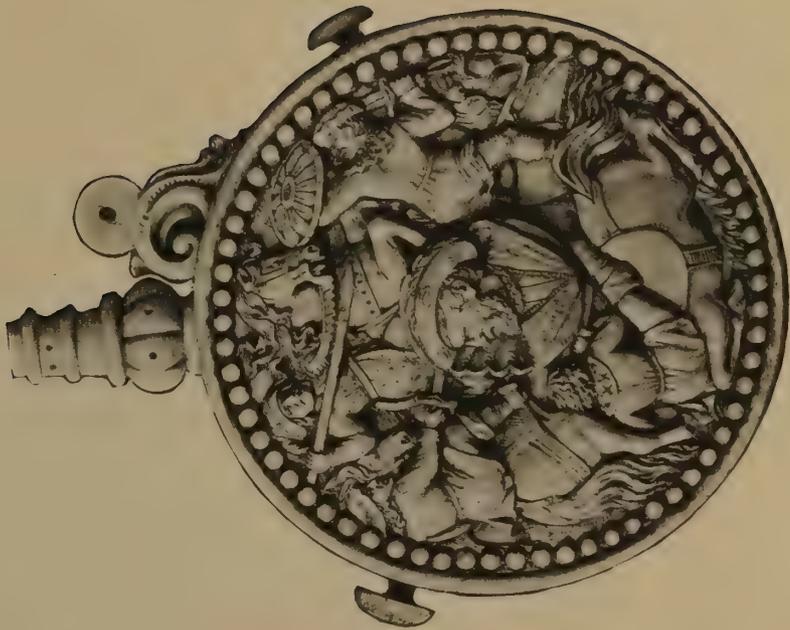
From the collection of Comte de Puchler.

(B) A Draped Female. The rounded form of a female of ample proportions, wearing a ruff and an ample cap, provides the *motif* of the upper part of the figure. The lower part is divided and opens on a pair of hinged doors. When open, they reveal the nude full-length figure of a woman placed within a setting of spikes.

Height, 7 $\frac{5}{8}$ inches.



757



756



- 760—CARVED IVORY TRIPTYCH: THE VINTAGE AND THE WINE PRESS
 In the center, a Bacchanalian scene. In the left wing the Wine Harvest.
 In the right wing the Wine Press.

Height, 4½ inches; width, 8 inches.

- 761—CARVED IVORY STATUETTE *Sixteenth century*
 French. Joan of Arc. Girt in armor, and erect, with her right hand to
 her breast, and wearing a helmet that is plumed, her sword and shield
 are by her left side. Opening in the front are seen incidents in her
 life and trial. Inscribed and dated, 1429.

Height, 8¾ inches.

Formerly in the Convent of the Ursuline Nuns at Montfort.

- 762—TWO CARVED IVORY STATUETTES
 (A) "Trumpeter of Sackingen." In full array, his sword by his side,
 he sounds the trumpet. On a round base, placed on a plain black,
 wooden pedestal.

Height, 10⅜ inches.

- (B) "A Roman Standard-bearer." In a cuirass, with the sheepskin
 over his shoulders and a dagger in his left hand, he stands proudly before
 us. Against his right side he presses his standard, decorated by its
 emblems.

Height, 11¾ inches.



763—TWO CARVED IVORY PORTRAITS: HENRY IV AND MARIE DE' MEDICI (*Polychromed*)

Bust-length portraits. The King turned inwards toward the right; the arms of France in the right of the background. The Queen turned toward the left; the Medici arms in the left background.

Height (each), 4 inches; width, 3 inches.

764—TWO CARVED IVORY PORTRAIT STATUETTES

(A) Henry IV. French. Sixteenth century. Bearded, with a triple ruff, and wearing the insignia of an order, he stands with the sheath of his sword empty. In stockings and shoes with rosettes. On a square, black wooden pedestal.

Height, 8 inches; of pedestal, 3 $\frac{3}{4}$ inches.

From the collection of the Countess of Seilhac.

(B) The Earl of Essex. French. Seventeenth century. In court dress, with a ruff, a chain of gold about his waist, and a wand of office in his right hand, he stands with his left hand advanced. He wears a mustache and goatee beard. On a black wooden pedestal.

Height, 8 inches; of pedestal, 3 $\frac{1}{4}$ inches.

From the collection of Lady Travers Twiss.



765—CARVED IVORY RELIEF PANEL: FÊTE CHAMPÊTRE, IN THE TIME OF LOUIS XV

A highly ornamental setting to a composition illustrating a pastoral symphony. On the left are two musicians and a man on the ground. In the center is a couple, dancing. On the right a man and woman are seated under a tree; another figure is on the ground at their side.

Height, 3½ inches; width, 10 inches.



766—CARVED IVORY RELIEF PANEL: VENUS AND NAIADS

Venus, on a vessel drawn by dolphins, is attended by three naiads. Another figure precedes and a cupid follows the central group.

Height, 3½ inches; width, 11 inches.



767—CARVED IVORY RELIEF PANEL: WAR

Amorini are variously occupied in warlike exercises. In the center one of their number drives a war chariot toward the right.

Height, 3 $\frac{3}{4}$ inches; width, 10 inches.



768—CARVED IVORY RELIEF PANEL: CHILDREN PLAYING

In a landscape, with trees on either side and a temple in the right background. Children are sporting. One, holding a bunch of grapes, is astride a barrel. In all, seven figures.

Height, 3 $\frac{1}{2}$ inches; width, 8 inches.



769—CARVED IVORY RELIEF PANEL: DEATH OF HENRY II

The King and his opponent clash in the killing contest, and the King is about to fall. Courtiers in the background, with the arms of France and the King's monogram.

Height, $4\frac{7}{8}$ inches; width, $7\frac{1}{2}$ inches.



770—CARVED IVORY RELIEF PANEL: HOMAGE TO PAN

A female figure decorates a terminal statue; maidens and *amorini* on either side. A setting of trees in full foliage.

Height, $5\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches.



771—CARVED IVORY RELIEF PANEL: GUSTAVUS ADOLPHUS, WITH
MUSICIANS

Gustavus Adolphus, wearing a ruff, is seated on the right and is looking toward the left. The musicians are on either side of him.

Height, 4¾ inches; width, 10⅛ inches.



772—CARVED IVORY RELIEF PANEL: A TOAST TO THE VICTORIOUS
WALLENSTEIN AND HIS GENERALS

Two of the generals, on the left, clink glasses with the general, who stands on the right near a column, behind which are a serving man and a maid servant.

Height, 4¾ inches; width, 10⅛ inches.



773—THREE CARVED IVORY RELIEF PANELS: SCENES IN THE THIRTY YEARS' WAR

(A) In the upper panel, Wallenstein and his army enter Eger.

Height, 2 $\frac{1}{4}$ inches; width, 3 $\frac{3}{4}$ inches.

(B) In the center panel, Wallenstein's procession through the streets of Eger.

Height, 2 $\frac{1}{4}$ inches; width, 7 $\frac{3}{4}$ inches.

(c) In the lower panel, Wallenstein's soldiers in their encampment.

Height, 2 $\frac{1}{4}$ inches; width, 3 $\frac{3}{4}$ inches.



774—TWO CARVED IVORY RELIEF PANELS: OLIVER CROMWELL

In the upper panel Cromwell, mounted on horseback, receives the submission of civilians as he passes with his army to the left. In the lower composition, an array of numerous figures at an armed encampment.

Height (each), 4 inches; width, 6 $\frac{1}{4}$ inches.



775—CARVED IVORY RELIEF PANEL: PEACE

Amorini are dancing under a tree on the right, while others of their number beat the corn with flails and place it on wagons. On the left others occupy themselves with the arts of peace.

Height, 3 $\frac{3}{4}$ inches; width, 10 inches.



776—CARVED IVORY RELIEF PANEL: FAUN WITH CHILDREN AND GOAT

A satyr seated on the right, attended by a child; fruit-laden vine in the center; a goat and two children on the left.

Height, 4 inches; width, 12 inches.



777—CARVED IVORY GROUP: APOLLO AND DAPHNE

Apollo, with a quiver full of arrows slung from his shoulders, lightly draped and wearing buskins, seeks to tenderly embrace the winning form of Daphne, whose upturned arms are already changed into the young branches of trees. Oval base.

Height, 11 $\frac{1}{8}$ inches.



778—CARVED IVORY STATUETTE

A Nymph. A full-length figure of a female, an almost nude form. She is girt about the waist and the back by a thin, loose-fluttering drapery which is carried up on to her shoulders and rests on the top of her head with its wavy tresses. Her hands are raised aloft and grasp it. She is standing in front of rising ground, and supports her weight on her right foot.

Height, 12 inches.



779—TWO CARVED IVORY PORTRAIT STATUETTES

(A) Madame de Montpensier. In courtly pose and with dignified gesture, she stands before us wearing a long, low-cut robe and a felt hat. Her right hand is raised.

(B) The Grand Condé. In military, loose-fitting attire, with a sash, his hat in his right hand, his left on his cane, he looks fixedly before him.

Height (each), 10 $\frac{1}{4}$ inches.

780—FOUR CARVED IVORY STATUETTES

(A) A Nymph. Standing on the side of a stream, on which grow reeds, and draped round the loins, she holds her right hand up as if she were about to speak. On a rounded, black wooden pedestal.

Height, 8 $\frac{1}{4}$ inches; of pedestal, 4 $\frac{1}{4}$ inches.

(B) Female Figure. Nude to the waist, and with right leg uncovered, she stands with downcast eyes, her hair falling about her neck. Flowers in her draperies by her right side. On a rounded black wooden pedestal.

Height, 8 $\frac{1}{4}$ inches; of pedestal, 4 $\frac{1}{4}$ inches.

(C) Female Bacchic Figure. Italian. Sixteenth century. Young woman, nude to the waist, which is girt with a wreath of grapes and vine leaves, steps lightly forward on her right foot. In her uplifted right arm is a bunch of grapes, in her left a goblet. On a rounded black wooden pedestal.

Height, 8 inches; of pedestal, 4 $\frac{1}{4}$ inches.

(D) Female Figure. Lightly draped in a loose-flowing skin, and with right foot advanced, she looks out with contemplative air. A shrub grows by her left side. On a rounded black wooden pedestal.

Height, 8 $\frac{1}{2}$ inches; of pedestal, 4 $\frac{1}{4}$ inches.

781—CARVED IVORY STATUETTE: A KNIGHT OF FRANCE

Erect, alert full-length polychromed figure of a knight in full armor, which is patterned with French fleurs-de-lis. A red cross on his breast, and his visor is up. The left leg is advanced. On a floriated base placed on a wooden pedestal, cusped and painted with figure subjects in the panels.

Height, 11 inches; of base and pedestal, 5 $\frac{1}{2}$ inches.

782—CARVED IVORY TANKARD

Neptune, with his trident, urges forward his sea-horses toward the seated nymph enthroned on the left. Other nymphs, naiads and cupids disport themselves in the waters of the deep. The base, handle and cover are of metal richly ornamented. A child astride a dolphin on the summit of the cover.

Height, 9 $\frac{1}{4}$ inches.

783—CARVED IVORY TANKARD

Neptune, naiads, nymphs, and cupids disport themselves in the waters of the sea. The base, the handle and the cover are of metal richly ornamented.

Height, 7 $\frac{3}{4}$ inches.



784



785

784—CARVED IVORY STATUETTE: A SHEPHERD

Wearing a camel's-hair coat, slouch hat and buskins, he stands as he plays his pipes. He leans against a pedestal on the left.

Height, 12½ inches.

785—CARVED IVORY STATUETTE: A MEROVINGIAN

Clad in close-fitting dress, his pouch at his waist and his head-dress falling on to his shoulders, he stands with fixed gaze. His right hand by his side, his left raised.

Height, 12 inches.

786—CARVED IVORY GROUP: RAPE OF THE SABINE WOMEN

A warrior, clad in a cuirass and mounted on horseback, seeks to bear away the figure of a nude woman. On the ground another woman is seized by a man, who will place her with him astride his prancing horse. Group on a round base.

Height, 7 inches.



787—CARVED IVORY FIGURINES

“Peace and War.” Small figures of boys, facing inwards toward each other. The former holds a sheaf of corn in his right arm, and grapes in his left. The latter has a leopard’s skin across his breast, a sword in his right hand and a shield on his left arm. Placed on black and white pedestals—with supports decorated with floral designs.

Height (each), 11 inches.

788—CARVED IVORY GROUP: WATER NYMPHS

French. Eighteenth century. The male figure, holding a drapery in his left hand and bearded, seeks to bear away the body of the nymph, who has the upper parts of a woman and the tail of a mermaid. Another nymph is on her knees at the back. On an ornamental base supported by six feet.

Height, 10¼ inches.

From the collection of Madame de Lavarenne.



789—TWO CARVED IVORY RELIEF PORTRAITS: LOUIS XIV AND MARIA THERESA

Each figure is seen at full length. The King, on the left, is in knee breeches; he wears his sword and the ribbon of an order, as he moves toward the right. The Queen, wearing a train to her robe, is turned three-quarters to the left.

Each: Height, 7 inches; width, 4 inches.

790—CARVED IVORY TRIPTYCH

An official is about to receive the book offered to him by the group of four figures, of whom one kneels. In the left wing are an elderly couple, in the right a youthful pair. In rough wood frame.

Height, 9 inches; width (over all), 12 $\frac{1}{4}$ inches.

791—CARVED IVORY CUP WITH SILVER BASE AND COVER: FAUN AND NYMPHS

The stem is carved with fauns, nymphs, a satyr, Venus and amorini, in gradually ascending composition. The cover is surmounted by a carved figure.

Height, 15½ inches.

792—CARVED IVORY CIRCULAR VASE

The body is decorated with a continuous procession of children, playing on musical instruments or otherwise making merry. The base and cover of metal.

Height, 8 inches.

793—CARVED IVORY STATUETTE: A ROMAN WARRIOR

Standing in an attitude of power, and looking toward the left, he holds his staff and places his left foot on the back of a dead fish. Crowned and wearing a chain of office, he has a tree trunk behind him.

Height, 11¾ inches.

794—CARVED IVORY STATUETTE: HENRY I

German. Fourteenth century. Polychromed, full-length figure of the King in robes of state, a crown, his scepter in his right hand. On a four-tiered gilt and black wood pedestal.

Height, 9 inches; of pedestal, 4½ inches.

From the collection of the Count of Puchler.

795—CARVED IVORY STATUETTE: A CENTAUR

Half-man, half-horse, holding a staff over his left shoulder and a sheepskin over his left arm, he moves to the left with his right hand raised. Below his body is a tree trunk, on which are plant forms and the pipes. On a brown wooden base.

Height, 9 inches; of base, ¾ inches.

796—CARVED IVORY GROUP

“A Poet and the Muse.” The bearded figure on the right, evidently a poet in contemplation, is under the inspiration of the Muse, who, standing on the right, places a hand on the shoulder of the poet. Each holds an inscribed scroll. A triangular reading desk in front. On a square wooden pedestal.

Height, 6½ inches; width, 3 inches.

797—CARVED IVORY LAMP SCREEN (*Rococo Style*)

In an ornamental garden, with plants in luxuriant growth, a young man under the guidance of a winged Cupid embraces a maiden in whose gathered robe is fruit. Cooing doves in the left foreground; behind, a mariner in his boat beckons to the lovers, who do not heed him. The screen, which can be raised or lowered with the aid of a screw, is attached to an ornate stem which is decorated with classical designs and floral patterns.

Height, 12 $\frac{3}{4}$ inches.

798—CARVED IVORY STANDING CUP

Flemish. Seventeenth century. Orgie of young Bacchanals sporting, consuming the fruits of the earth, and playing with an ass. The stem formed of young Bacchanals holding masks. The foot carved with classical patterns. Two men in a group on the summit of the cover, which is broken.

Height, 11 inches.

799—CARVED IVORY RELIEF PANEL: LOUIS XII SHOWING CLEMENCY TO HIS SUBJECTS

The King, surnamed "The Father of the People," is enthroned on the right attended by courtiers. From the left approach ministers of state.

Height, 4 inches; width, 10 inches.

(Illustrated)

800—CARVED IVORY TRIPTYCH (*Polychromed*)

A group of warriors assembled in militant attitudes round a kneeling figure. In the left wing are horse soldiers; in the right wing, foot soldiers. Clouds in the sky.

Height, 6 inches; width, 5 $\frac{1}{4}$ inches.



No. 799—LOUIS XII SHOWING CLEMENCY TO HIS SUBJECTS

801—TWO CARVED IVORY RELIEF PANELS

(A) Lord Nelson Wounded at the Battle of Trafalgar, 1805. In the right foreground the English naval commander has fallen to the deck, and is being ministered to by his brother officers. On the left others have died of their wounds. Shipping in the distance. In ebony frame, inlaid with ivory.

Height, 13½ inches; width, 13 inches.

(B) Audience of Louis XIV, 1681. The Grand Monarch, enthroned, with his feet on the footstool, and his Queen by his side, is attended by courtiers as he gives audience to the ambassadors of the Grand Duke. In ebony frame, inlaid with ivory.

Height, 13½ inches; width, 13 inches.

(Illustrated)

802—TWO CARVED IVORY RELIEF PANELS

(A) Napoleon's Coup d'État, 1799. Napoleon, on the right, is acclaimed by a large concourse in a large hall. The crowd presses about him. Figures on a raised platform at the back. Framed in ebony, inlaid with ivory.

Height, 13½ inches; width, 14 inches.

(B) Napoleon's Campaign in Egypt, 1798. Napoleon, mounted on his prancing steed and escorted by his generals, rides in the direction of the Pyramids in the right background. Framed in ebony, inlaid with ivory.

Height, 13½ inches; width, 14 inches.

803—CARVED IVORY RELIEF PANEL: ULRIC VON HUTTEN SETTLES A
QUARREL BETWEEN WARRIORS

The arbiter, in the center foreground, appears suddenly on the scene, and with the gesture of his right hand stops all argument between the warrior, who, on the left, contents himself with gestures, and his rival on the right, who prepares to use his lance. A city in the background. In ebony frame, inlaid with ivory.

Height, 9½ inches; width, 6 inches.

804—CARVED IVORY RELIEF PANEL: THE MARRIAGE FEAST OF
PSYCHE

The convivial party is grouped round the table, in the center, numerous serving men and women around them. An arch, and *amorini* in the sky in the background. In inlaid frame.

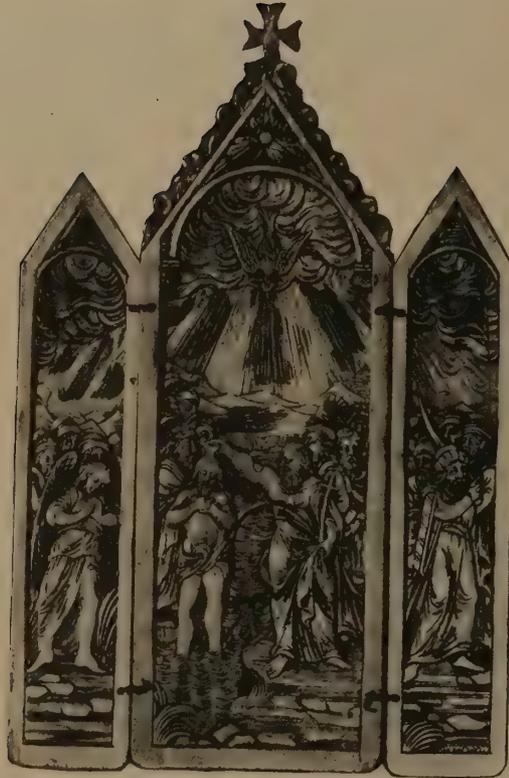
Height, 6¾ inches; width, 9¼ inches.



No. 801—(A) LORD NELSON WOUNDED AT THE BATTLE OF TRAFALGAR



No. 801—(B) AUDIENCE OF LOUIS XIV, 1681



805—CARVED IVORY DEVOTIONAL TRIPTYCH: THE BAPTISM OF CHRIST

In the center panel Christ is being baptized by St. John the Baptist, and the Dove descends from heaven. In the left panel are angels; in the right panel are the High Priest and Elders.

Height, 7½ inches; width, 4¾ inches.

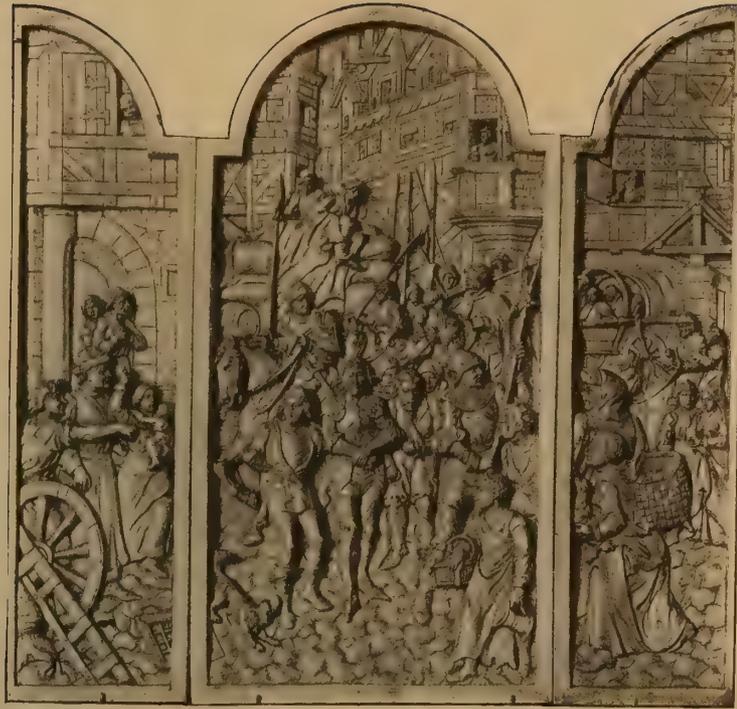
806—CARVED IVORY HISTORICAL TRIPTYCHS

(A) "The Coronation of a King." In the center panel the King kneels before the altar, to be crowned by the archbishop in the presence of the ministers of state. Courtiers press forward in the side panels.

Height, 5¾ inches; width, 4 inches.

(B) "The French King Hunting." In the center he is mounted on horseback, accompanied by men and hounds; in the wings are other figures, of whom some are mounted on horseback.

Height, 5⅜ inches; width, 4¼ inches.



807—CARVED IVORY HISTORICAL TRIPTYCH

Hans Schuttensam, the Robber, being led to prison in Nuremberg.

Height, 7 $\frac{1}{4}$ inches; width, 7 $\frac{1}{2}$ inches.

808—CARVED IVORY PANEL: THREE PROCESSIONAL GROUPS

(A) In the upper composition, soldiers mounted and on foot, together with hounds in leash, press on near a state carriage in which is seated the queen.

Height, 8 inches; width, 2 $\frac{1}{4}$ inches.

(B) In the lower group, to the left, soldiers mounted on horseback and footmen precede a military wagon.

Height, 2 $\frac{1}{4}$ inches; width, 3 $\frac{3}{4}$ inches.

(C) In the lower group, to the right, a king and his army ride triumphantly into a city.

Height, 2 $\frac{1}{4}$ inches; width, 3 $\frac{7}{8}$ inches.



809—CARVED IVORY HISTORICAL TRIPTYCH: LOUIS XIV AT THE
GATES OF STRASBURG

Center panel. The King, mounted on his horse, rides in triumph toward the gates of the city; slain enemies lie in the foreground.

Left panel. The King turns, while still on horseback, to look behind him.

Right panel. A cavalier has been knocked off his horse, which stands further back.

Height, $7\frac{1}{8}$ inches; width, 7 inches.

810—CARVED IVORY PANEL

A mythological conception. In a richly carved and ornamented frame.

Height, $8\frac{1}{2}$ inches; width, $5\frac{3}{4}$ inches.



811—CARVED IVORY TRIPTYCH: CHRIST AT THE FEAST IN THE HOUSE OF SIMON

Center panel. At the feast, St. Mary Magdalene washes the feet of Christ. Angels in the sky; figures beyond the screen in the background.

Left panel. Servants bring in supplies of wine.

Right panel. Men-servants carry in supplies of food.

Height, $6\frac{5}{8}$ inches; width, $8\frac{1}{4}$ inches.

812—CARVED IVORY TRIPTYCH

French soldiers are attempting to unhorse a knight, carrying the standard, outside a walled city. In the wings the military action is continued.

Height, $8\frac{3}{4}$ inches; width, $7\frac{3}{4}$ inches.



813—CARVED IVORY HISTORICAL TRIPTYCH (*Polychromed and gilded*)

The marriage of Henry IV of France and Marie de Medici. The marriage is by proxy and takes place in the Cathedral at Florence. Courtiers are grouped in the wings. The center panel is surmounted by the crown and the arms of France.

Height, 7 $\frac{3}{4}$ inches; width, 7 inches.



814—CARVED IVORY HISTORICAL TRIPTYCH: HENRY IV, HIS ENTRY INTO PARIS, AND THE EDICT OF NANTES
The subject of each scene is inscribed along the base.

Height, 7 inches; width, 6 inches.

815—CARVED IVORY PANEL: SCENE IN AN AUDIENCE CHAMBER
In a room of noble proportions with pictures hanging on the walls, a lady of the court, holding a scroll in her right hand, points to figures seated on the right. A scene of some commotion.

Height, 6½ inches; width, 10¼ inches.

816—CARVED IVORY TRIPTYCH (*Polychromed*)

German. Sixteenth century.

In the center, The Adoration of the Magi; architectural background, with trees in full foliage.

In the left wing, The Nativity.

In the right wing, The Circumcision.

Height, $7\frac{1}{4}$ inches; *width*, $9\frac{1}{2}$ inches.

From the collection of Baron Liebermann, Berlin.

(*Illustrated*)

817—CARVED IVORY: A TRIPTYCH

In the center the Bishop blesses a kneeling princess. In the left wing are ecclesiastics; in the right, attendant maidens.

Height, $7\frac{1}{2}$ inches; *width*, 4 inches.

818—CARVED IVORY TRIPTYCH

Joan of Arc. In the center panel is a largely proportioned armed figure of "Jeanne d'Arc la Pucelle," in a warlike attitude. In the left panel she hears mysterious voices calling her to the defense of her country. In the right is the taking of Orleans under her leadership.

Height, $6\frac{3}{4}$ inches; *width*, $4\frac{1}{4}$ inches.

819—CARVED IVORY ROUND VESSEL: BIBLICAL SUBJECTS IN TWO TIERS

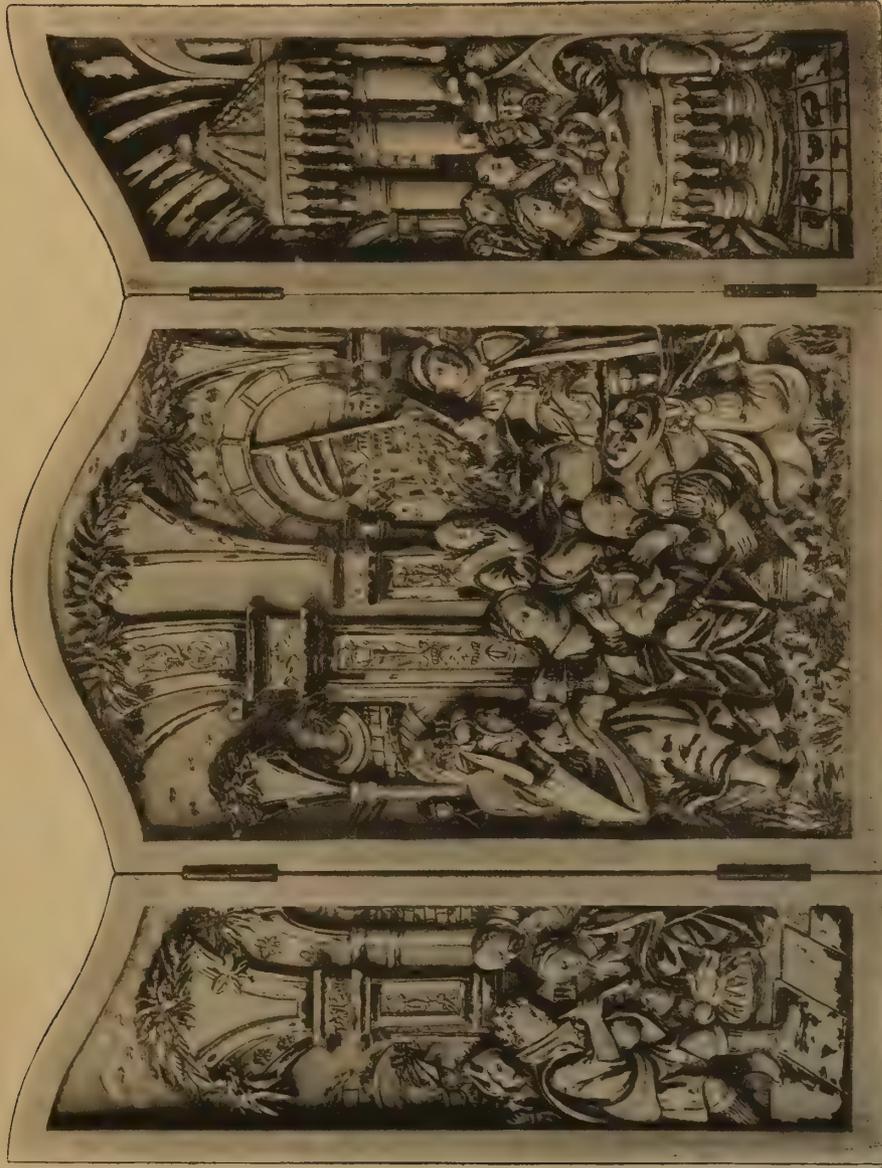
In the upper tier is the Dormition of Mary, Christ between two kneeling angels, and the stoning of St. Stephen. In the lower tier, Christ disputing with the Doctors, and Christ before Pilate.

Height, $5\frac{1}{2}$ inches; *width*, $5\frac{1}{4}$ inches; *diameter*, $4\frac{3}{4}$ inches.

820—CARVED IVORY BELLOWS

The front carved with the figure of a man seated by the fireside warming his hands. The handle above is formed on a kneeling figure bearing a bundle of faggots. The lower part, joining on to the nozzle, is carved with the head and beak of a winged and scaly griffin. The back also carved.

Length, $13\frac{3}{4}$ inches; *width*, $5\frac{1}{2}$ inches.



No. 816—CARVED IVORY TRIPTYCH

821—CARVED IVORY: A PYX

An apostolic pyx which served to contain the Host and Relics. Octagonal, with eight bearded male figures placed in recessed panels. The cover is round.

Height, 7 $\frac{1}{4}$ inches; width, 5 inches.

822—CARVED IVORY MODEL OF A CHURCH

A church with three portals and towers, and approached by three staircases.

Height, 7 $\frac{1}{2}$ inches; width, 6 inches.

823—TWO CARVED IVORY JAPANESE SWORD-SHEATHS

(A) In successive bands and panels, Orientals are seen in their daily occupations.

(B) Successive panels of Orientals variously employed in pleasurable scenes.

Respective lengths, 30 inches.

824—CARVED IVORY JAPANESE SWORD-SHEATH

Successive panels of Orientals repeating scenes of pleasurable occupation.

Length, 38 inches.

825—CARVED IVORY JAPANESE SHEATH OF A SWORD OF STATE

Panels of mythical Oriental figures, in successive bands, with landscape setting.

Length, 43 inches.

826—CARVED IVORY STATUETTE: LORD BURLEIGH

French. Sixteenth century. In full official robes, holding his wand of office in his right hand, a gold chain round his neck, rosettes on his shoes, he stands erect with his left hand on the hilt of his sword.

Height, 11 $\frac{1}{2}$ inches; of pedestal, 3 $\frac{1}{4}$ inches.

From the collection of Lady Travers Twiss.

827—CARVED IVORY STATUETTE: ADMIRAL NELSON

French. Eighteenth century. In admiral's uniform, with the star of an order on his breast, his right armless sleeve fastened on to his coat, he stands erect and thoughtful. In stockings and shoes. His admiral's cocked hat and the hilt of his sword in his left hand. On a black wooden pedestal.

Height, 11 $\frac{1}{2}$ inches; of pedestal, 4 $\frac{1}{4}$ inches.

From the collection of Prince Strozzi, Florence.

828—CARVED IVORY STATUETTE: A COURTIER

In full coat, a broad sash from which hangs his sword, gauntleted gloves, lace collar and broad-brimmed hat. A medallion is suspended from his neck. On a black wooden pedestal.

Height, 12 inches; of pedestal, 3½ inches.

829—CARVED IVORY STATUETTE: RUDOLPH OF HAPSBURG

German. Sixteenth century. In full armor of chain mail, with a crown, a sword and gauntlets, he stands erect with his right hand raised and the left leg advanced. On a black wooden pedestal.

Height, 12 inches; of pedestal, 3½ inches.

From the collection of the Count of Puchler.

830—CARVED IVORY STATUETTE: A QUEEN OF FRANCE

In full-flowing, classical robes and a small tiara on her head, she rests her left hand on a heraldic shield charged with the arms of France. A *putto* leans against her side and offers her a crown, as she stands on clouds. On a round base.

Height, with base, 14¾ inches.

831—CARVED IVORY STATUETTE: A KING OF FRANCE

His quilted and patterned robe is short, and jeweled. He wears his crown, hose and buskins. On a plain black wood pedestal.

Height, 14½ inches.

832—CARVED IVORY STATUETTE: A LADY OF THE FRENCH COURT

In a richly brocaded and bejeweled dress, with pearl necklace, framed and jewel-set head-dress, she holds her fan in her left hand and a bunch of roses in her right. On a black wooden pedestal.

Height, 11¾ inches; of pedestal, 3¼ inches.

833—TWO CARVED IVORY PANELS

(A) The Coronation of a King of France. The youthful King kneels in the center and faces toward the left. He is being crowned by an Archbishop in the presence of a Cardinal. Two Bishops stand near. Nobles are seated in the foreground.

Height, 4¾ inches; width, 7 inches.

(B) An Audience. The King enthroned, on the left, with his Queen by his side and attended by his chamberlain, regards the courtiers who approach the steps of the throne to do obeisance.

Height, 4¾ inches; width, 7¼ inches.

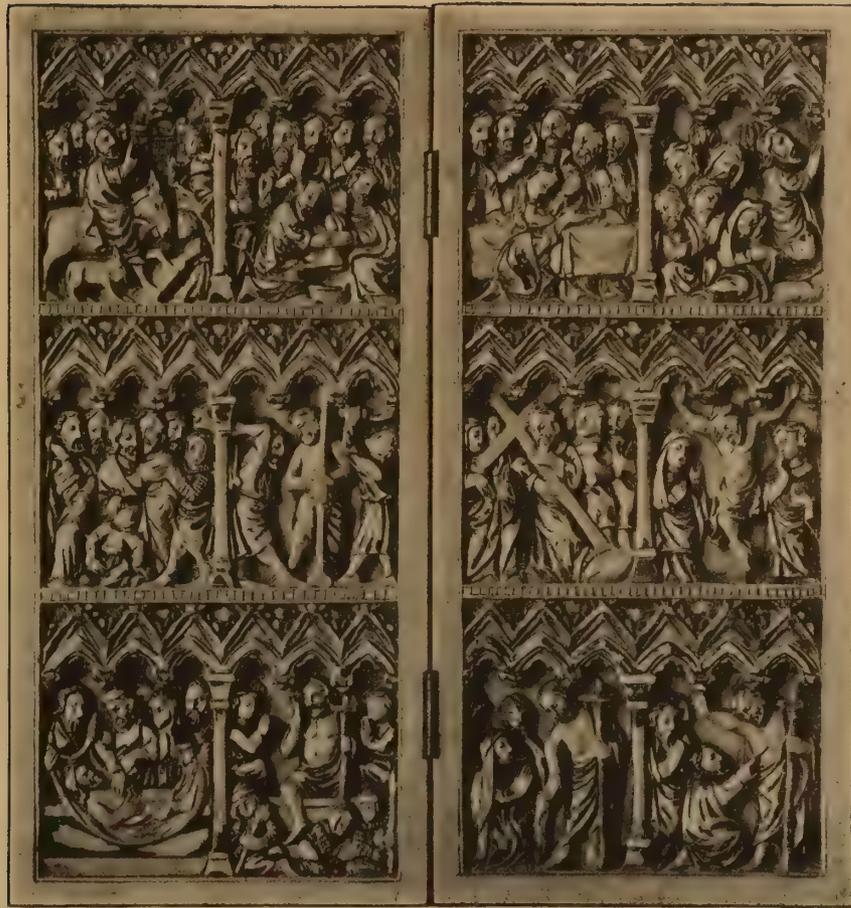


834—CARVED IVORY DIPTYCH

(A) The Nativity. On the right is the Nativity, wherein Christ is laid in his cradle in the right foreground near the ox and the ass and kneeling angels. St. Joseph kneels behind the Virgin. Angels in the sky.

(B) On the left the Madonna holds the Child, who receives the gifts from the Magi. St. Joseph is in the left bottom corner. Buildings in the background.

Each panel: Height, 7 inches; width, 4 $\frac{5}{8}$ inches.



835—CARVED IVORY DEVOTIONAL DIPTYCH *Fifteenth century*
 Scenes in the Life of Christ. Six separate compositions are seen in each wing. In the left one are: (1) The Entry into Jerusalem; (2) The Washing of the Feet; (3) The Betrayal; (4) Christ at the Column; (5) The Deposition; (6) The Resurrection. In the right half are: (1) The Magdalene Washing the Feet of Christ; (2) The Agony in the Garden; (3) The Carriage of the Cross; (4) The Crucifixion; (5) "Noli me tangere," and (6) The Ascension.

Height, 8 inches; width, 7½ inches.



836—TWO CARVED IVORY RELIEF PANELS

(A) A Poet Reciting his Verses before Ferdinand I of Hungary. The King is enthroned on the left, and his Queen leans against him. Courtiers are assembled about the steps of the throne. In the left foreground gifts are lavishly displayed, while the poet improvises his verses, as he sings on the right. In ebony frame, inlaid with ivory.

Height, 14 inches; width, 10½ inches (in the frame).

(B) Women Bringing Offerings to King Ludwig II of Hungary. The King, enthroned on the right, receives offerings from the women, who proceed from the left toward the foot of the throne. Architectural setting in the left background. A court official, with his dog, seated in the right foreground. In ebony frame, inlaid with ivory.

Height, 14 inches; width, 10½ inches (in the frames).



837—TWO CARVED IVORY RELIEF PANELS

(A) Frederick II Crowns Himself Emperor of Jerusalem, 1229. The Emperor, standing before the altar in the presence of his soldiers, who kneel, places the crown on his own head. Inscriptions on the sides. Frame with ivory inlay.

Height, 14¾ inches; width, 11 inches.

(B) Maximilian I Crowns Ulrich von Hutten, the Poet, 1520. The Emperor enthroned, and wearing the insignia of the Order of the Golden Fleece, witnesses the bestowal, at the hands of a lady of the Court, of the crown on the kneeling poet. Courtiers stand near on either side. Inscriptions at the sides and along the bottom. Frame with ivory inlay.

Height, 14¾ inches; width, 11 inches.

838—TWO CARVED IVORY BOOK COVERS

(A) St. Jerome. The saint kneels toward the right, where is his lion, before a crucifix placed on a rock. A heraldic shield, with a coat-of-arms, on the front.

Height, 6 $\frac{3}{4}$ inches; width, 4 inches.

(B) St. Francis. The saint is seen at the moment of the stigmatization, kneeling on the left, with Brother Leo seated on the right. The seraph is in the sky. A heraldic shield, with a coat-of-arms, on the front.

Height, 6 $\frac{3}{4}$ inches; width, 4 inches.

839—CARVED IVORY HORN WITH MOUTHPIECE

German. Eighteenth century. Decorated with figures of huntsmen and hounds pursuing the wild boar. Rocks, trees and shrubs in the background. The horn terminates in the snout of a dog.

Length, 19 inches.

840—CARVED ELEPHANT HORN

Carved with a revolving band of grotesque figures variously occupied in worldly occupations.

Height, 27 inches; width, 2 $\frac{1}{2}$ inches.

841—CARVED IVORY STATUETTE: EDWARD VI

French. Sixteenth century. In royal robes, wearing the chain of the order of the Golden Fleece, a short sword in his right hand. Round cap with a feather in the side. On a black wooden pedestal.

Height, 12 inches; of pedestal, 3 inches.

From the collection of Lady Travers Twiss.

842—CARVED IVORY HIGH-STEMMED VASE

The bowl is lined with metal, and the outer sides are carved with angel heads. The stem is adorned with the figures of two *putti* who hold heraldic shields, as they move among fanciful ornaments. The base also is carved.

Height, 17 inches; width, 3 $\frac{3}{4}$ inches.

843—CARVED IVORY: THE CEREMONIAL BUCKET, WITH HANDLES

Round in form, and carved in four bands of floral and leaf patterns. A handle at either side, and a large one across the top terminating in angel heads.

Height, 12 $\frac{3}{4}$ inches; diameter, 6 inches.



844—CARVED IVORY TANKARD: THE REVELS OF NEPTUNE AND THE
NAIADS

The naiads, in scant attire and easy posture, revel in the lower depths of the sea, where one of their company holds her court as she rides on a mighty conch. Small cupids place a crown on her head. Neptune is seen in the watery deep below the front of the shell-like car, while nearby a nude form makes music on the lyre. Cupids in the sky. The tankard is supported on four classically shaped feet ornamented with human heads. Neptune, clambering upwards to grasp the dolphin-like form of a naiad, forms the handle of the tankard, the cover of which is carved with classical designs that culminate in a youthful female form holding a cornucopia.

Height, 18 $\frac{1}{8}$ inches.



845—CARVED IVORY STATUETTE: VENUS

At full length, with the right leg advanced and regarding a rose held in her right hand, her hair is decked with flowers. Nude, but for her mantle, girt round the waist and hanging over the left shoulder. On a round base.

Height, 17½ inches; width, 5¼ inches.



846—CARVED IVORY STATUETTE: VENUS

Full length, the breast bare, the right side partially draped, and holding roses in her right hand, with her left raised to her chin, she is in contemplation. On a round base.

Height, 18 inches.



847—CARVED IVORY GROUP: APOLLO AND DAPHNE

Daphne stands to the front and holds the classical lyre before her body. Behind stands Apollo dressed in the chlamys, which is attached across his breast. He wears sandals, as he presses his right leg against the tree trunk round which creeps the serpent.

Height, 18 inches.



848—CARVED IVORY GROUP: DEIANIRA CARRIED OFF BY THE CENTAUR NESSUS

The prancing centaur, beneath whose forelegs an *amorino* is seated, clasps Deianira round the loins. On a round base placed on an octagonal plinth.

Height, 20 $\frac{3}{4}$ inches.

849—CARVED IVORY RELIEF PANEL: BATTLE BETWEEN ROMANS AND
CARTHAGINIANS

The victorious Romans proceed from the left, where already some of their number are trampled under foot. Some of the Carthaginians, on the right, are armed with bows and arrows. Framed.

Height, 5¼ inches; width, 17½ inches.

(Illustrated)

850—CARVED IVORY RELIEF PANEL: THE VICTORY OF THE COMBINED
ENGLISH AND HOLLAND FLEETS, UNDER THE COMMAND OF
LORD RUSSELL, OVER THE FRENCH OFF LA HOGUE,
FRANCE, 1692

The Dutch commander, on the left, is accompanied by a trumpeter and issues his orders to men in large rowboats. The English in the center board the ships of the French. Large galleys loom large in the background. Cloudy sky in the background.

Height, 6 inches; width, 18 inches.

(Illustrated)

851—CARVED IVORY RELIEF PANEL: A BATTLE SCENE

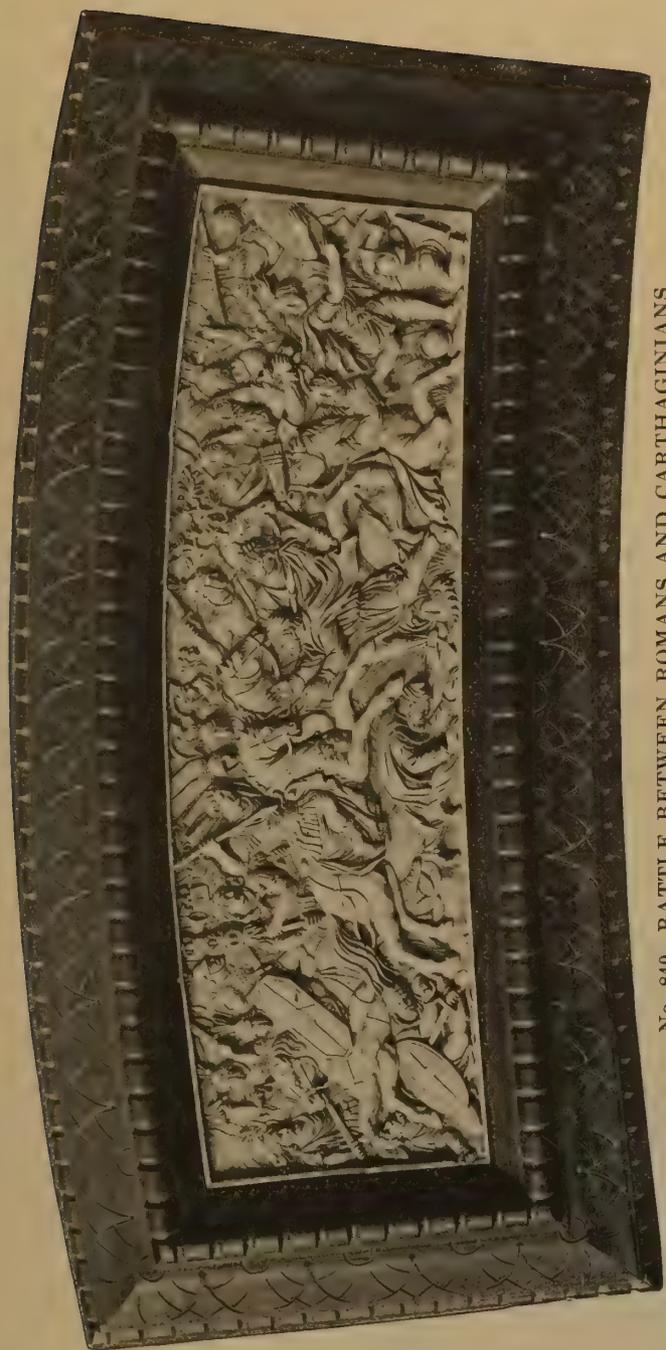
Three angels with emblems of victory guide the steps of the mounted figure in the center. Wild carnage is continued all around. Men in boats are fighting near the bridge in the right background. In carved wood frame.

Height, 5¾ inches; width, 19 inches.

852—CARVED IVORY RELIEF PANEL: A BATTLE SCENE

Tumultuous incidents. An overturned chariot is in the left foreground, and the victor wields his sword in the center under the guidance of an eagle with outstretched wings. In carved wood frame.

Height, 5½ inches; width, 18 inches.



No. 849—BATTLE BETWEEN ROMANS AND CARTHAGINIANS



No. 850—NAVAL VICTORY OF THE ENGLISH AND DUTCH OVER THE FRENCH
OFF LA HOGUE, FRANCE, 1692



853—CARVED IVORY RELIEF PANEL: VICTORY OF ALEXANDER OVER
KING PORUS AT THE BATTLE OF HYDASPES, B.C. 327

At one moment in the battle, the opposing armies are in deadly combat at close quarters. Some are drowned in the flood, while others escape from its waters. In the left background armed men are climbing a hill.

Height, 5 $\frac{3}{4}$ inches; width, 18 inches.



854—CARVED IVORY RELIEF PANEL: VICTORY OF ALEXANDER OVER
KING PORUS AT THE BATTLE OF HYDASPES, B.C. 327

The conqueror is in the center, mounted on his horse, accompanied by other horse soldiers grouped behind him on the right. Porus, seriously wounded, is being carried toward Alexander. On the left side and in the background are captives and other incidents in the victory.

Height, 6 inches; width, 19 $\frac{7}{8}$ inches.



855—CARVED IVORY RELIEF PANEL: THE BATTLES OF CONSTANTINE
THE GREAT

In serried ranks men on horseback and foot soldiers clash in battle. Some are drowning in the waters in the foreground; others carry out the orders of the conqueror, who rides on under the guidance of winged victories flying in the sky. The contest is continued in the river and on the bridge on the right. In carved wood frame.

Height, 6 $\frac{1}{4}$ inches; width, 18 $\frac{3}{8}$ inches.



856—CARVED IVORY RELIEF PANEL: THE BATTLES OF CONSTANTINE
THE GREAT

In open ranks the armed hosts fight and overwhelm their armies; a tree on the left; on the right soldiers are in war chariots, in some of which are also captives. In carved wood frame.

Height, 6 $\frac{1}{4}$ inches; width, 18 $\frac{3}{8}$ inches.

857—CARVED IVORY RELIEF PANEL: THE FIVE SENSES

Five Plaques, after Merkart's Paintings: Touch, Sound, Sight, Smell and Taste. Each standing on a decorative base. In wood frame.

Height, 9½ inches; width, 3¾ inches.

(Illustrated)

858—CARVED IVORY FLAGON, WITH A COVER

Decorated with flower and plant forms, it contains on the front and on the back oval panels with scenes of dancing corybantic figures. Goats' heads on either side, a mask with floral patterns on the cover. The stem and base ornamented with classical designs.

Height, 18 inches.

859—CARVED IVORY HORNED MASK

The mask, with horns of a barbarian, bearded face. The hair, mustache and eyebrows are blackened, the lips red, the mouth open to show the teeth. Rounded. On dark wood base.

Height with base, 12 inches.

860—CARVED IVORY HORNED MASK

The mask, with horns of a barbarian, bearded face. The hair, mustache and eyebrows are blackened, the lips red, the mouth open to show the teeth. Rounded. On dark wood base.

Height with base, 12 inches.

861—IVORY WORKBOX

Carved ivory workbox, inlaid and provided with trays, spools and drawers.

Length, 13 inches.

862—CARVED IVORY ROSE-WATER EWER AND DISH: BACCHANALE AT THE COURT OF VENUS

In the lower band of ornament which decorates the body of the ewer is a Bacchanalian procession which proceeds to the sacrifice in full revel rout. Reclining female figures in the upper band, crouching satyrs join the ewer to the base. Embracing *putti* form the handle. Venus, attended by Cupid, reclines in the central ornament of the dish, with an encircling scene of Bacchanals in various postures of enjoyment. The edge is adorned with classical designs.

Height of the ewer, 20 inches; diameter of the dish, 19 inches.



No. 857—THE FIVE SENSES

FIFTH AFTERNOON'S SALE

FRIDAY, MARCH 1, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 863 to 1104, inclusive

863—SMALL CARVED IVORY VOTIVE MEDALLION (*Gilded*): "CHRIST
IN GLORY" AND "THE VIRGIN ASSUNTA"

On the obverse, Christ, in the center, is seen in glory standing on a globe and attended by four angels. On the reverse the Virgin, similarly posed, is borne aloft by four angels who crown her.

Diameter, 1½ inches.

864—CARVED IVORY PYRAMIDAL BOTTLE *Late sixteenth century*
Italian. An ornament with the lower portion detachable, mounted with
a metal top.

2¾ inches high.



865—CARVED IVORY DIPTYCH

Spherical form. In the left half is the Flagellation of Christ in a crowded hall, the Eternal and the angel host in the upper portion. In the right half is the Crucifixion. The two thieves are on their crosses in the background. Coats-of-arms on the outside.

Height, 2½ inches; diameter, 1¾ inches.

866—CARVED IVORY STATUETTE: THE MAGDALEN

Seventeenth century

Spanish. With upturned eyes, wearing a red robe, and a green mantle over her right arm. On a black wooden base.

Height, 2⅝ inches; of base, 1½ inches.

867—CARVED IVORY OVAL MEDALLION: MEN PLAYING DRAUGHTS

Nineteenth century

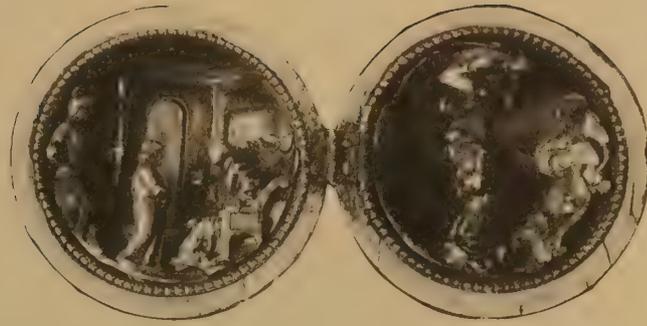
Signed by Graillon. French. Dieppe. Scene outside a cottage. A peasant, with his dog by his side, is seated at a table facing another man. In the background stands a woman holding a child.

Height, 4½ inches.

868—CARVED IVORY GROUP

Circular. Christ on the left, holding the cross, and God the Father, on the right, are about to crown the Virgin, who kneels in the center foreground. The Dove descends from the heavens. Contained within a metal case, to which three chains are attached.

Diameter, 2¾ inches.



869—CARVED IVORY DIPTYCH

Spherical form. In each portion the figures are enameled and colored. In the left portion is Christ before Pilate; in the right, Christ in the Garden.

Diameter, 2 inches.

870—CARVED IVORY RELIEF (*Polychromed*): JOSEPH SOLD BY HIS BRETHREN

The members of the family are grouped in various attitudes and in robes of different colors. Two heads have been broken off in the right foreground.

871—CARVED IVORY PLAQUE (*Polychromed*): ST. JEROME

The Saint, wearing only a loin-cloth, is kneeling before a crucifix, with his emblematic lion by his side. His cardinal's hat hangs on the left, and above appears God the Father. Arched in the center.

Height, 5½ inches; width, 3 inches.

872—CARVED IVORY CASKET (*Polychromed*)

With the head of a bishop. The Bishop, in red under-robe and blue mantle, wearing his mitre, and seen at bust length, forms the cover. The base is octagonal and rests on four couchant lions.

Height, 4¼ inches; width, 3 inches.

873—CARVED IVORY GROUP: THE INFANT ST. JOHN

St. John the Baptist, with his right leg astride a skull, grasps his reed cross.

Height, 5 inches; width, 2 inches.

874—CARVED IVORY DIPTYCH

In spherical form. In the left portion a young man is about to leave his sorrowing parents. In the right an old man, in bed, blesses his son.

Height, 3 inches; width, 2 inches.

875—TWO CARVED IVORY TABLETS

(A) A nobleman, accompanied by his mounted attendant, rides out for the sport of the day; a falcon is on his right wrist. On the back a lady, on a richly caparisoned palfrey, is accompanied by a servant. Architectural setting on either side; arcaded above.

Height, $3\frac{5}{8}$ inches; width, $2\frac{1}{8}$ inches.

(B) Coat-of-arms. Panel, rounded at the back and charged with the arms of a noble family.

Height, $3\frac{1}{2}$ inches; width, $2\frac{1}{4}$ inches.

876—CARVED IVORY TABLETS

Five sheets. The first represents an armed host attacking a walled city; the defending army prepares to evacuate. The last shows a cavalry charge in the open.

Height, 4 inches; width $2\frac{1}{2}$ inches; thickness, $\frac{1}{2}$ inch.

877—CARVED IVORY TABLETS

Joan of Arc, on horseback before a castle, probably in Rouen. Inscribed below: "*Jeanne la pucelle.*" On the back she directs the attack on a mediæval castle. Inscribed below: "*La pucelle et l'armée devant Paris.*"

Height, 4 inches; width, $2\frac{1}{2}$ inches.

878—CARVED IVORY TABLETS

Knights in the moment of attack at a tournament, on the front; on the back, a queen invests a kneeling knight in the presence of courtiers. Arcaded above.

Height, 4 inches; width, $2\frac{1}{2}$ inches.

879—CARVED IVORY TABLETS

Five sheets. The first represents the people of Troyes surrendering the keys of the city to the French King, who is enthroned. The last shows Jeanne d'Arc before the King, and the incident: "*Comment la pucelle fit tirer l'armée à Troyes.*"

Height, 4 inches; width, 2½ inches; thickness, ½ inch.

880—CARVED IVORY TABLETS

On the front, as on the back, are eight juvenile figures at play with energetic action. The architectural setting arcaded above.

Height, 3¾ inches; width, 3¼ inches.

881—CARVED IVORY

A female head. The head of a female, apparently a nun of advanced years. Her robe is carried up, to frame in her head. Hollow.

Height, 3 inches; width, 2⅜ inches.

882—CARVED IVORY GROUP: CHRIST ON THE CROSS

Early seventeenth century

Spanish. Below the Crucified, at the foot of the cross, Mary Magdalen is seated in contemplation.

Height, 7¾ inches.

883—CARVED IVORY DIPTYCH

In the left compartment, which is arcaded and cusped, is Christ before Pilate. In the right is the Flagellation. Rounded at the back.

Height, 2¾ inches; width, 6⅞ inches.

884—CARVED IVORY TRIPTYCH

Madonna and Saints. In the center, against a plain background, the Virgin holds the Infant in her left arm. In the left wing, and in the right, is the single figure of a male saint.

Height, 3¾ inches; width, 4½ inches.

885—CARVED IVORY TRIPTYCH

The Return of a Victorious General. In the center he rides, in armor and plumed helmet, toward the left; soldiers with muskets run up to acclaim him. Other soldiers in the side panels. The panels arched and pointed.

Height, 6 inches; width, 4 inches.

886—CARVED IVORY

The Beheadal of a Saint. The King stands on the left as he gives the order to the executioner, who, having struck down one man, is about to decapitate a second. A soldier in the left background. Rounded at the back.

Height, $4\frac{3}{4}$ inches; width, $2\frac{1}{2}$ inches.

887—CARVED IVORY PLAQUE

Christ on the Cross, and the Nativity. The Crucifixion is rendered above, which is arched. A Greek inscription above the Cross. Below is the Nativity. The composition and treatment suggest a Byzantine origin. Floriated and figured border, with the signs of the Zodiac.

Height, $6\frac{1}{2}$ inches.

888—CARVED IVORY STATUETTE

Sixteenth century

St. Andrew. French. In canonical robes. The lower part opens and reveals a triptych, with the Carriage of the Cross and two other Scenes of the Passion.

Height, $6\frac{1}{2}$ inches; width, $3\frac{7}{8}$ inches.

889—CARVED IVORY STATUETTE

Fifteenth century

An Archbishop. With pious regard, a book in his right hand and the crozier in his left; full-length figure on an octagonal base.

Height, $7\frac{1}{8}$ inches; width, 2 inches.

890—CARVED IVORY STATUETTE

St. Anthony the Hermit. The saint is bearded, and holds against his side, with his left hand, his book. His right falls by his side and touches his crutch. Behind, and near his feet, is his pig. On a circular pedestal.

Height, $6\frac{3}{4}$ inches; width, 2 inches.

891—CARVED IVORY STATUETTE

A Female Saint. Full-length figure, the head enveloped in her mantle, her hands joined, lilies against her left side. On an octagonal pedestal.

Height, $6\frac{3}{4}$ inches; width, 2 inches.



892—CARVED IVORY CONSULAR DIPTYCH

Marcus Aurelius. Reduced version of the Roman consular tablet, in the British Museum, of the Apotheosis of Marcus Aurelius Romulus (A.D. 308). The Roman official is seated in a covered car, drawn by elephants, toward a funeral pyre. Above is his apotheosis, and his reception by the heavenly host in the sky above.

Height, 5 inches; width, 2 inches.

893—CARVED IVORY STATUETTE: THE VIRGIN

The Virgin, at the moment of the Assumption, stands on the crescent moon. Below is the circular base with angel heads.

Height, 7 inches.

894—CARVED IVORY STATUETTE: PHILIP THE GOOD, DUKE OF BURGUNDY

In full robes of Ducal rank, wearing the collar of the order of the Golden Fleece, which he himself founded, and in the Flemish head-dress, with long scarf attached thereto; he is seen at full length. He looks toward the right, and holds a pair of gloves in his right hand.

Height, 6 $\frac{5}{8}$ inches.

895—CARVED IVORY STATUETTE

The Good Shepherd. Christ, as the good shepherd, stands at full length, holding the Lamb on a tablet in his left hand. Rounded pedestal.

Height, 6 $\frac{1}{2}$ inches; width, 1 $\frac{1}{2}$ inches.

896—CARVED IVORY STATUETTE (*Polychromed*)

A Nun. The half-length figure of a nun, with hands clasped, screws on to the base, which, unfolded, reveals a triptych with the "Crucifixion" in the center and a kneeling figure in each panel.

Height, 7 $\frac{1}{4}$ inches; width (open), 4 inches.

(Illustrated)

897—CARVED IVORY STATUETTE (*Polychromed*)

A Monk. The half-length figure of a tonsured monk, with hands clasped, screws on to the base, which, unfolded, reveals a triptych, with the "Crucifixion" in the center and a kneeling figure in each panel.

Height, 7 $\frac{1}{4}$ inches; width (open), 4 inches.

(Illustrated)

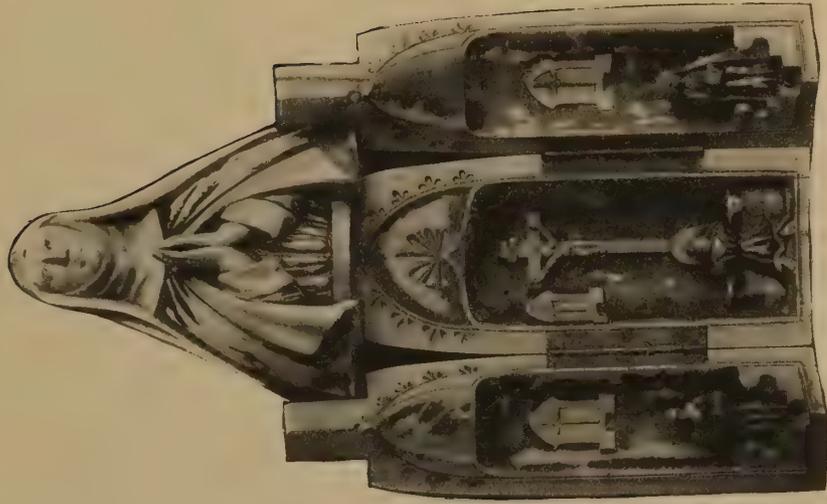
898—CARVED IVORY STATUETTE (*Polychromed*) *Sixteenth century*
Sainte Clotilde. French. Crowned, and in ample robes, her left hand raised to her breast. On a hexagonal base.

Height, 7 inches; width, 1 $\frac{3}{4}$ inches.

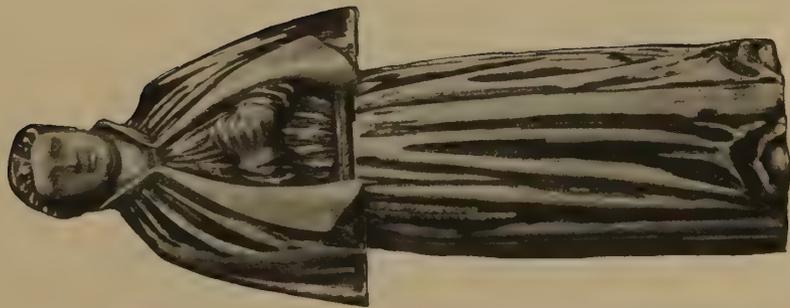
From a collection in Alençon.



896
(CLOSED)



896
(OPEN)



897

- 899—CARVED IVORY STATUETTE *Fourteenth century*
Otho IV. French. Standing in full front, in plain robe of office, with shield and sword, a cap on his head, his right arm to his breast.

Height, 6¾ inches.

From the collection of Count de Puchler.

- 900—CARVED IVORY STATUETTE
The Virgin of the Assumption. The Virgin, in ample robes and with her hands clasped over her breast, is in a posture of ecstasy. On an oval base.

Height, 6 inches; width, 2 inches.

- 901—CARVED IVORY GROUP *Seventeenth century*
The Adoration of the Magi. German. The Madonna, holding the Child before her, is seated, on the right. In the center foreground kneels the eldest mage. A composition of eight figures on a round base.

Height, 3½ inches; width, 4¼ inches.

From the collection of Baron Liebermann, Berlin.

- 902—CARVED IVORY GROUP
The Adoration of the Magi. The Virgin holds on her lap the Infant, to whom the oldest Mage is making his offering. Behind is St. Joseph. At the back are the two other kings, accompanied by two shepherds. Circular group.

Height, 3½ inches.

- 903—CARVED IVORY GROUP *Sixteenth century*
The Adoration of the Magi. Flemish. The Virgin kneels with clasped hands in the foreground, where is the Infant Christ. Angels are on either side. In the background are grouped the three Magi.

Height, 4 inches.

From the collection of Montaigne Scherpenheval.

- 904—CARVED IVORY GROUP *Fourteenth century*
The Madonna and Child with St. Joseph and One of the Magi. The Virgin stands in the center, with St. Joseph on the left; the Mage kneels on the right. Rounded at the back. Oval base.

Height, 8 inches.

(Illustrated)



No. 904—THE MADONNA AND CHILD WITH ST. JOSEPH AND ONE OF THE
MAGI

905—CARVED IVORY STATUETTE (*Polychromed*)

A Bishop. The saintly bishop, in full ecclesiastical robes, with the mitre and crozier, and holding a heart transfixed by an arrow in his right hand, stands pensively to the front. Colored in green, red and gold. On an octagonal base.

Height, 7 inches; width, 1 $\frac{7}{8}$ inches.

906—CARVED IVORY STATUETTE (*Polychromed*) *Sixteenth century*
St. Elizabeth of Hungary (?). French. Crowned, in ample robes, and standing on the dragon. Possibly the figure of St. Margaret. On a hexagonal base.

Height, 7 inches; width, 1 $\frac{3}{4}$ inches.

From the Church of Conques.

907—CARVED IVORY STATUETTE (*Polychromed*)

Willibald, Archbishop of Mayence. French. In full canonicals, with a crozier, and wearing his mitre. Hexagonal base.

Height, 6 $\frac{1}{2}$ inches; width, 1 $\frac{1}{2}$ inches.

From the Church of Conques.

908—CARVED IVORY STATUETTE (*Polychromed*)

The Prophet Daniel. In long robes and a headdress, and holding an open scroll in his hands. A lion on the ground by his side. On an octagonal base.

Height, 6 $\frac{3}{4}$ inches; width, 2 inches.

909—CARVED IVORY GROUP

The Madonna and Child. The Virgin, wearing a crown, holds the Infant on her left knee. She is enthroned. The arcading at the sides swings round, and the forepart of the Virgin's form opens, to reveal a triptych of the Nativity. On an octagonal base.

Height, 6 $\frac{1}{2}$ inches; width, 3 $\frac{3}{4}$ inches.

910—CARVED IVORY GROUP

The Resurrection. Christ rising out of the tomb is ministered to by three angels, holding scrolls. In the foreground the three Roman soldiers are asleep near the tomb. On a rectangular base.

Height, 9 $\frac{3}{4}$ inches; depth, 4 inches.

(Illustrated)



No. 910—THE RESURRECTION



911—CARVED IVORY STATUETTE (*Polychromed*)

St. Matthew. Draped as an evangelist in red and blue robes, he holds a book in his right hand and a staff in his left. He is bearded and turned slightly to the left. On a round base.

Height, 8 inches; width, 3 inches.

912—CARVED IVORY GROUP

Mystic Marriage of St. Catharine. The Virgin, wearing finely devised robes and a crown, is seated and holds before her the Infant Christ. On the right kneels St. Catharine, on whose finger Christ places the ring.

Height, 5 $\frac{1}{4}$ inches.

913—CARVED IVORY GROUP

The Deposition. In the center the Madonna half-sustains the body of the Dead Christ, The Marys and St. John are grouped about her. In the background are Joseph of Arimathea and Nicodemus. Rounded at the back.

Height, 5 $\frac{3}{4}$ inches.



914—CARVED IVORY STATUETTE (*Polychromed*)

Christ with the Emblems of the Passion. A full-length figure of Christ, whose robe is full and patterned with the instruments of the Passion. The hands are extended and the hair gilded. On an oval base.

Height, 9 inches; width, 2½ inches.

915—CARVED IVORY STATUETTE (*Polychromed*)

The Madonna and Child. The Virgin, in her red and blue robes of office, and her hair falling on her shoulders, holds the Infant Christ in her arms. The base is round, and on the front of it is an angel head. Hollow.

Height, 8 inches; width, 2¼ inches.

916—CARVED IVORY GROUP (*Polychromed*) *Fifteenth century*

The Adoration of the Magi. French. The Virgin crowned, her robes lined with green and patterned in gold, is enthroned on the left, holding the Child on her left knee. More to the right is the eldest of the Magi, who kneels, and behind stands the second Mage, while the youngest of the three holds his hands on the right. Rounded.

Height, 6¼ inches; width, 4 inches.



917—CARVED IVORY STATUETTE (*Polychromed*)

Christ Blessing Little Children. In green robe, stamped with flowers, and a red mantle. The Saviour holds a child in His left arm, while He extends His right hand. Round at the base.

Height, 8 $\frac{1}{4}$ inches; width, 3 inches.

918—CARVED IVORY STATUETTE

Fifteenth century

Madonna and Child. Crowned, and with the right foot advanced, she holds the Child on her right arm.

Height, 8 $\frac{1}{4}$ inches; width, 2 $\frac{1}{4}$ inches.

919—CARVED IVORY GROUP

The Deposition. French. Joseph of Arimathea carries the body of the Dead Christ on his shoulders, to place Him in the tomb. The right hand of the Saviour is reverently held by the Virgin, on the left.

Height, 6 $\frac{1}{2}$ inches.



921



920

920—CARVED IVORY GROUP

A Shepherd Rockery. Portuguese (Goa). On the summit of a rocky mountain sits a youthful shepherd, asleep. In the three tiers below, along paths, are his wandering flock and dogs. In the front at the bottom is a kneeling woman, in canopied niche. On an oval base.

Height, 10½ inches; width, 3 inches.

921—CARVED IVORY GROUP

A Shepherd Rockery. Portuguese. On the summit of a rocky mount sits a youthful shepherd. Along the paths, on various levels below, wander his scattered flock. A woman, reclining in the lowest tier, studies the Bible.

Height, 10½ inches.



922



923

922—CARVED IVORY STATUETTE

Fifteenth century

Female Saint in Adoration. With long hair falling on to her shoulders, her hands folded, and a pious expression, she stands at full length. The base is round.

Height, 10 inches; width, 2 $\frac{1}{4}$ inches.

923—CARVED IVORY STATUETTE

Fifteenth century

An Archbishop. Holding his book in his right hand and his staff in his left, and wearing a mitre, he looks fixedly before him into space. On an octagonal base.

Height, 9 $\frac{1}{4}$ inches; width, 3 inches.



924



925

924—CARVED IVORY STATUETTE

A Female Saint. Full-length, standing figure, with simple crown, a spear, and a scroll in the left hand.

Height, 9 $\frac{1}{4}$ inches.

925—CARVED IVORY STATUETTE: ST. PAUL (?)

At full length. Bearded and fully draped, with the head covered by his mantle. On an octagonal base.

Height, 10 inches.



926—CARVED IVORY HISTORICAL TRIPTYCH (*Polychromed*)

Assassination of Henry III. The main action takes place in the center; in each of the wings is an armed soldier. Cross beams support the roof.

Height, 6 inches; width, 4 $\frac{1}{8}$ inches.

927—CARVED IVORY STATUETTE

Eighteenth century

La Vergine Assunta. French. Girt about by her ample robes, her hands crossed before her breast, she stands on clouds borne upwards by angel heads. Placed on a globe, supported on an ornamental base in part formed of brown wood.

Height, in all, 13 inches.

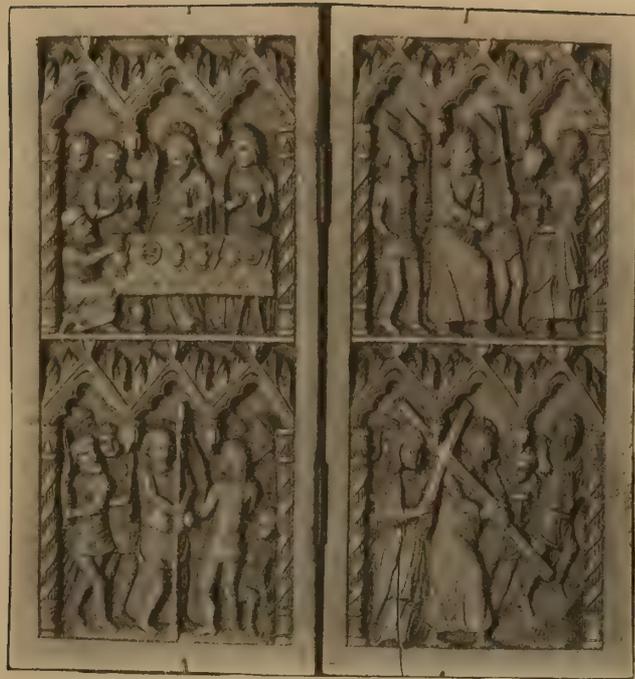
928—CARVED IVORY STATUETTE (*Polychromed*)

Eighteenth century

A Bishop. French. In ecclesiastical robes, in part of red and edged with gold. Bearded, he has his right hand to his breast and in his left he holds a book. On an oval base.

Height, 9 $\frac{1}{2}$ inches; width, 3 $\frac{1}{4}$ inches.

From the collection of Prince Strozzi, Florence.



929—CARVED IVORY DIPTYCH

Fifteenth century

Scenes in the Life of Christ. The four scenes represent The Last Supper, Christ at the Column, Pilate Washing his Hands, The Carriage of the Cross.

Height, 5 $\frac{3}{8}$ inches; width, 4 $\frac{7}{8}$ inches.

930—CARVED IVORY STATUETTE

St. Sebastian. The Plague-Saint is bound, with his hands behind him, to the trunk of a tree with branches in full growth. Some of the branches are already pierced by arrows, and others have transfixed his neck, side and left leg.

Height, 11 inches.

931—CARVED IVORY HISTORICAL TRIPTYCH (*Polychromed*)

In the center, in an audience chamber, a king of France receives a petition. The petitioners are in the side panels. The fleurs-de-lis surmount the center panel.

Height, 4 $\frac{1}{2}$ inches; width, 5 $\frac{1}{2}$ inches.



932—CARVED IVORY RELIEF PANEL

Joan of Arc and Charles VII Entering the Cathedral of Rheims. The Maid leads the way for the King, who, attended by his ecclesiastics and warriors, rides forward toward the left to the main portal of the Cathedral.

Height, 4½ inches; width, 7½ inches.

933—CARVED IVORY TRIPTYCH

Biblical Scene. Four scenes of Bible narrative. In the upper half of the composition is the empty sepulchre, and below, the angel with the three Marys.

Height, 10 inches; width, 5 inches.

934—CARVED IVORY TRIPTYCH

Scenes from the Life of Christ. In the center is the Ascension; below is the Deposition. On the left and right wings are simple figures of angels, with a king and a queen below.

Height, 11¼ inches; width, 6½ inches.

935—CARVED IVORY SHRINE

Madonna and Child. In the center, standing and holding the Child, and seen against a patterned background with the Dove in the clouds above, the Virgin looks into space. In each wing is a standing ecclesiastic. The doors, when closed, are inscribed: "Sancta Mater Maria, Ora pro Nobis," and bears a coat-of-arms. Backed with plain black wood.

Height, 13¾ inches; width, 7 inches.



936—CARVED IVORY RELIEF PANEL

Peter the Hermit Preaching the Third Crusade (1098). In rising ground on the left Peter the Hermit, accompanied by ecclesiastics, is preaching to a vast assembly in the open air. A mediæval castle in the right background.

Height, $4\frac{3}{8}$ inches; width, $7\frac{1}{2}$ inches.

937—CARVED IVORY TRIPTYCH

In the center panel are The Adoration of the Magi, The Flight into Egypt, The Crucifixion, and The Deposition. In the left wing The Nativity, and Christ at the Column. In the right wing The Agony in the Garden, and The Resurrection.

Height, 7 inches; width, $4\frac{1}{2}$ inches.

938—CARVED IVORY DEVOTIONAL DIPTYCH

Four Scenes. The Nativity and The Adoration of the Magi in the lower panels; in the upper, Christ on the Cross and as Salvator Mundi.

Height, $6\frac{1}{2}$ inches; width, 5 inches.

939—CARVED IVORY HISTORICAL TRIPTYCH (*Polychromed and gilded*)

Marriage of Henry IV and Marie de' Médiçi. The marriage is performed before the high altar in the central panel; courtiers and ladies in waiting in the side panels. The center panel is surmounted by the arms of France and the royal crown.

Height, $7\frac{1}{4}$ inches; width, $6\frac{1}{4}$ inches.

Marie de' Medici was in fact married to Henri IV in Florence by proxy, before leaving Italy for her future home.



940B

940—THREE CARVED IVORY TRIPTYCHS

(A) In the left one, the Archangel Michael triumphs over the spirit of evil.

Height, $5\frac{7}{8}$ inches; width, 4 inches.

(B) In the center one, Louis XIII at the Pass of Susa.

Height, $7\frac{1}{8}$ inches; width, $5\frac{3}{8}$ inches.

(C) In the right one, a Procession on the banks of a Dutch Canal.

Height, $5\frac{1}{2}$ inches; width, $4\frac{1}{4}$ inches.

941—CARVED IVORY HEAD OF A PASTORAL STAFF

The upper portion of the head is harp-shaped, and contains the archangel announcing to the Virgin, who stands in an attitude of humility on the upright portion of the ornament.

Height, $8\frac{3}{4}$ inches; width, $3\frac{1}{4}$ inches.



942—CARVED IVORY DEVOTIONAL DIPTYCH

The Annunciation. The Archangel Gabriel kneels in the left panel, and announces to the Virgin, who stands in an attitude of humility in the right wing. An elaborate architectural background.

Height, 8 inches; width, 7 $\frac{3}{4}$ inches.

943—CARVED IVORY CROZIER

Fancifully carved with ornate patterns, and containing in the center the Annunciation to the Shepherds. Above is the Eternal, enthroned.

Height, 10 inches; width, 4 $\frac{3}{4}$ inches.



944—CARVED IVORY STATUETTE

An Archbishop. At full length, wearing his mitre, the crozier in his right hand and an open book in his left. On a rectangular base. The silver crozier, mitre, morse and shoes are jeweled.

Height, 11 inches.

945—CARVED IVORY GROUP

Christ and St. Thomas. The Saviour raises His right hand, which has the imprint of His suffering, at the moment that St. Thomas places his finger to the side of Christ to cure his unbelief. On a wooden pedestal.

Height, 8 inches; width, 4 inches.

946—CARVED IVORY STATUETTE

The Virgin. At full length, holding a lily-stem in her right hand. The lower part unfolds and reveals a triptych with (1) "The Crucifixion" and (2) "The Coronation of the Virgin" in the center. Two scenes also in each of the wings.

Height, 6 $\frac{3}{4}$ inches; width, 3 $\frac{3}{4}$ inches.

947—CARVED IVORY STATUETTE

Cardinal Richelieu. French. In cardinal's robes, and holding a sealed parchment before him. Within are courtiers, grouped in three panels round the canopied throne.

Height, 6 $\frac{1}{4}$ inches.

From the collection of the Countess of Seilhac.

948—CARVED IVORY STATUETTE

A Female Saint. The figure is fully draped and seen to the front, with her right hand raised and a book in her left. A dolorous expression.

Height, 9 $\frac{1}{4}$ inches; width, 2 inches.

The swaying attitude is due to the rounded shape of the ivory of which it is carved.

949—CARVED IVORY TRIPTYCH

"The Madonna of the Pesaro Family." The Virgin holds the Infant, near tall columns in the center panel. Figures of the donor and patron Saints are grouped in each of the panels.

Height, 7 inches; width, 4 inches.

A reduced version of the altarpiece by Titian, at Venice.

950—CARVED IVORY RELIEF PANEL

Daniel in the Den of Lions (?), and The Beheading of a Saint. In an arcaded and cusped setting Daniel is seen between the lions; on the left a figure is consumed in the fire. In the lower panel, in similar setting, the Saint is beheaded, and, more to the right, holds his head in his hands.

Height, 7 $\frac{1}{2}$ inches; width, 3 $\frac{7}{8}$ inches.

951—HEAD: ISABELLA OF BAVARIA

The head-dress and supporting base are of silver. The earrings, and the pendant hanging over the forehead, are pearls. The base is studded with jewels. The ivory head is in full front, clear cut and expressive, with strongly marked features. The unusual composition of materials produces a telling and surprising effect.

Height, 10 $\frac{1}{2}$ inches.



952—CARVED IVORY STATUETTE (*Polychromed and gilded*)

Thirteenth century

The Madonna and the Infant Christ. French. The seated Virgin, crowned, and enveloped in ample robes bedecked with floral patterns and polychromed, holds the Child, who stands on her left knee. Her left foot is on the dragon's head. The expressions are characteristically French. Hollow.

Height, 10 $\frac{3}{4}$ inches; width, 3 $\frac{1}{4}$ inches.



953—CARVED IVORY GROUP (Polychromed and gilt)

Thirteenth century

The Coronation of the Virgin. French. The Virgin, with hands folded in humility and wearing a flower-decked mantle lined with blue, receives on her head the crown from Christ, who is seated on the right, wearing a red-lined robe and holding a book in His left hand. On an oval base.

Height, 11 inches; width, 5¼ inches.

954—CARVED IVORY STAFF OF OFFICE

The summit is formed of a diamond-shaped ornament, containing a fleur-de-lis. The upper and lower portions of the shaft are carved with interlacing line patterns, the lower one being also charged with shields.

Height, 32 inches; width, 6 $\frac{1}{4}$ inches.

955—CARVED IVORY HAND OF STATE

The emblem of temporal power is in the form of a scepter surmounted by a hand, the two first fingers of which are extended. Round the base of this portion is the legend: *Cominus et Eminus*. The base of the shaft is adorned with fleurs-de-lis.

Height, 30 inches; width, 2 $\frac{1}{2}$ inches.

956—CARVED IVORY CROZIER HEAD

In the rounded summit, supported by an angel, is the Crucifixion. The sections below are carved with architectural and floral designs, together with figures in cusped niches. Below the band of velvet is a section carved, front and back, with four storied panels.

Height, 38 inches; width, 4 inches.

957—CARVED IVORY

Sixteenth century

The Descent from the Cross. Italian. Nicodemus and Joseph of Arimathea lower the body of the Saviour into the arms of St. John, attended by the Marys. Rounded at the back.

Height, 8 inches; width, 4 inches.

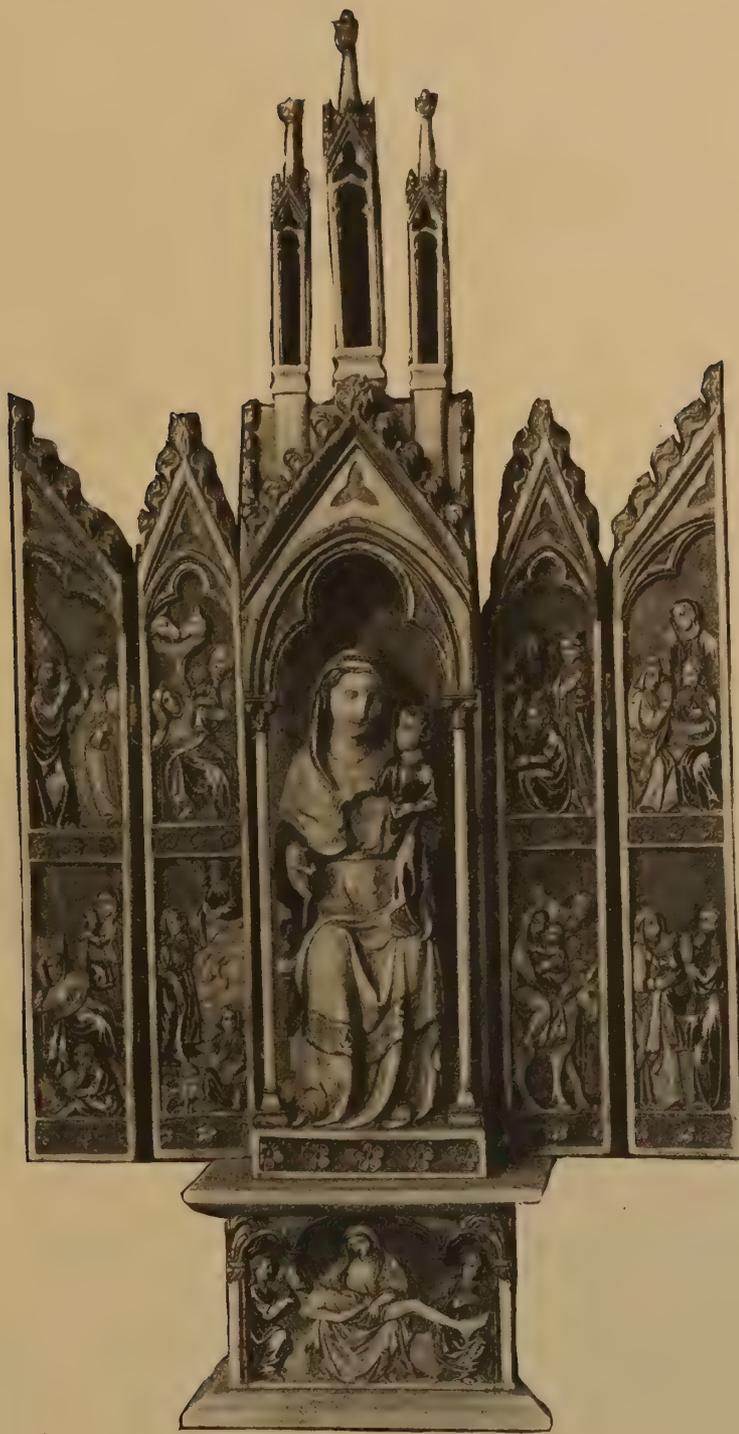
From the collection of Prince Strozzi, Florence.

958—CARVED IVORY STATUETTE (*Polychromed*) *Sixteenth century*

Madonna and Child. Italian. Seated, crowned and wearing robes of red and blue, she holds before her the Child, who stands on her left knee. On a square base.

Height, 11 $\frac{1}{4}$ inches; width, 4 $\frac{1}{4}$ inches.

From the collection of Prince Strozzi, Florence.



959—CARVED IVORY DEVOTIONAL POLYPTYCH (*Polychromed*)

In the center panel is the Madonna with the Child. Four scenes from the Life of the Virgin in each of the wings. In the base the Deposition. The panels are arcaded and cusped. The backs of the panels are decorated with pairs of lovers and musicians.

Height, 15 $\frac{7}{8}$ inches; width, open, 8 $\frac{3}{8}$ inches.

960—CARVED IVORY STATUETTE (*Polychromed*)

The Madonna and Child. Crowned and wearing the robes of her office, she holds before her the Child, whom she manifests. On an octagonal base.

Height, 11½ inches; width, 3¼ inches.

961—CARVED IVORY STATUETTE (*Polychromed*)

An Archbishop. Tall ecclesiastic, with clear-cut features, and long hair, a sword in his right hand, and a crozier in his left. On an octagonal base placed on a wooden support.

Height, 13½ inches; width, 3½ inches.

962—CARVED IVORY STATUETTE (*Polychromed*) *Fifteenth century*

Salvator Mundi. French. In robes of red and blue, blessing with His right hand, holding the orb in His left, bearded and with long hair.

Height, 12¾ inches; width, 3 inches.

963—CARVED IVORY STATUETTE (*Polychromed*)

A Bishop. Tall figure of a bishop in full robes, a crozier in his right hand and a book in his left. The lower part opens and reveals a triptych, with the Madonna and Child enthroned. On an octagonal base.

Height, 13¼ inches; width, 3¼ inches.

964—CARVED IVORY DEVOTIONAL TRIPTYCH (*Polychromed*): CHRIST

AND ST. THOMAS SURROUNDED BY SAINTS AND ANGELS

Center panel. Christ shows His wounds to St. Thomas, who places his hand in His side. Angels hold the instruments of the Passion. The merchant's mark is on the front of the foot-pace.

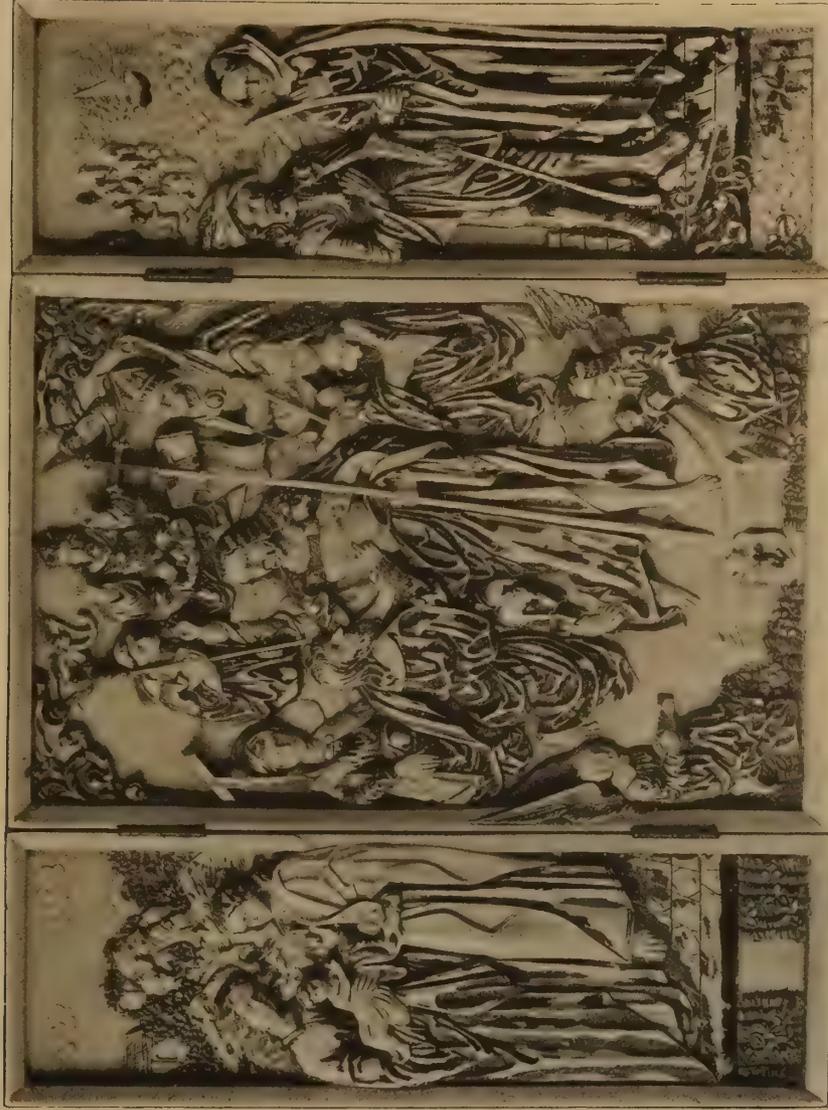
Left panel. The Virgin and Child, and St. John the Evangelist.

Right panel. St. Maurice (?) and St. Catherine (?).

Height, 7¼ inches; width, 10 inches.

It recalls the picture by the Master of St. Bartholomew in the Cologne Gallery.

(*Illustrated*)



No. 964—CHRIST AND ST. THOMAS SURROUNDED BY SAINTS AND ANGELS



965—CARVED IVORY DIPTYCH: THE CRUCIFIXION AND THE DESCENT
FROM THE CROSS *Rhenish Byzantine*

Folding devotional tablets.

(A) In a cusped and arcaded setting Christ is seen on the Cross. On the left are the Marys. On the right are Roman soldiers and Mary Magdalene.

The figures are partly polychromed.

(B) Joseph of Arimathea is about to take down from the Cross the figure of Christ. On the left is the Virgin; on the right, St. John. The figures are still polychromed in part.

Height, 6¼ inches; width, 11¼ inches.

966—CARVED IVORY DEVOTIONAL TRIPTYCH (*Polychromed*)
Fifteenth century

The Road to Golgotha. In the center the main action is shown. In the left wing are two male figures. In the right is St. Veronica, with her handkerchief.

Height, 4 inches; width, 5 inches.

967—BIBLICAL SCENES (*Small polychromed triptychs*)

(a) The "Assumption" forms the central action: "Noli me Tangere";

(b) The Adoration of the Magi; (c) The Annunciation.

Height, 4 inches; width, 4¼ inches (each).



968—CARVED IVORY TRIPTYCH

Four Saints. In the wings are St. John the Evangelist, St. James, St. Peter and St. Andrew. In the center, a dignitary in official robes stands beneath a *pergola* of vine leaves, with men, animals and mythical figures grouped in various positions around and below.

Height, 7 $\frac{5}{8}$ inches; width, 9 $\frac{1}{2}$ inches.

969—THREE SMALL CARVED IVORY TRIPTYCHS

(A) The Marriage of the Virgin.

Height, 6 inches; width, 4 inches.

(B) The Return of Francis I in triumph.

Height, 5 $\frac{1}{4}$ inches; width, 4 $\frac{3}{4}$ inches.

(C) The Baptism of Christ by St. John.

Height, 7 $\frac{1}{2}$ inches; width, 5 $\frac{1}{4}$ inches.

970—CARVED IVORY DEVOTIONAL DIPTYCH

In either panel are represented two scenes of biblical legend. The one at the top, on the right, seems to represent the martyrdom of St. Lawrence.

Height, 7 inches; width, 10 $\frac{1}{2}$ inches.



971—CARVED IVORY TRIPTYCH

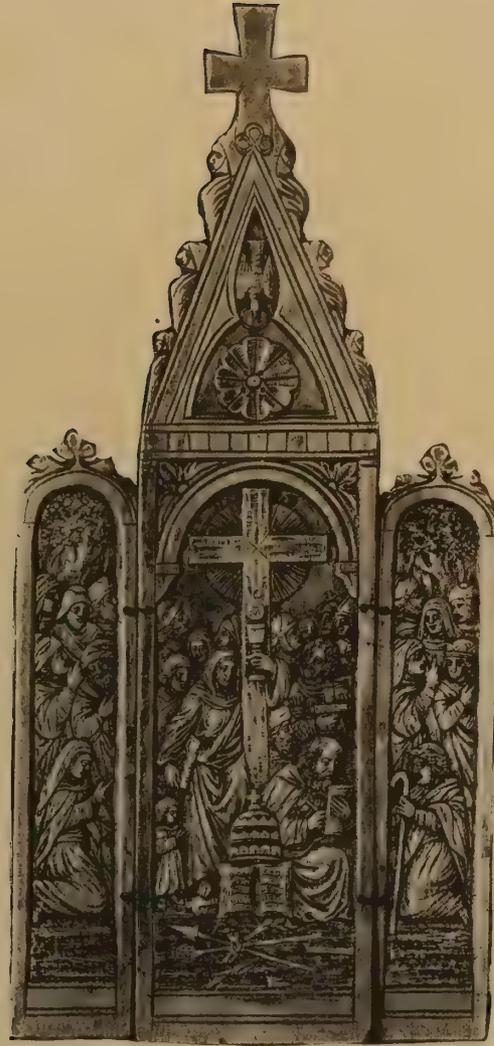
With a Bénitier (or Holy Water Cup). In the center, Christ is on the Cross; the Penitent and the Impenitent thief in either wing.

Height, 7 inches; width, 7½ inches.

972—CARVED IVORY TRIPTYCH (*Polychromed*)

The Crucifixion. In the center, Christ is on the Cross, in the setting followed by painters. The Centurion is at the left. In the wings are the Penitent and the Impenitent thief. A holy water stoop is in the center of the base.

Height, 7½ inches; width, 7¼ inches.



973—CARVED IVORY TRIPTYCH

The Prophet Elijah Announcing the Coming of the Messiah. The prophet, seated in the right foreground of the center panel, writes of the coming of the Saviour. In the background the vision of the Eucharist. Kneeling figures in the wings.

Height, 13 $\frac{1}{4}$ inches; width, 6 $\frac{1}{8}$ inches.

974—CARVED IVORY TRIPTYCH

The Coronation of the Virgin. In the center panel Christ is placing the crown on the head of the Virgin; God the Father sends forth the Dove; angels in the foreground. Saints in the wings.

Height, 7 inches; width, 7 $\frac{1}{2}$ inches.

975—CARVED IVORY STATUETTE (*Polychromed*)

A Woman and Her Daughter. In majestic robe, of dark blue hue, a neck-kerchief and head-dress, and holding a palm in her right hand, the principal figure leads by the hand the young woman who, on the right, wears a red dress which is round at the neck. On a gilt wood octagonal base.

Height, 12 $\frac{1}{4}$ inches; width, 5 $\frac{1}{4}$ inches.

976—CARVED IVORY GROUP

The Saviour Mounted on an Ass. Seated astride the ass, which bows its head in submission, Christ is seen in dark blue robe. He raises His right hand to bless, as He looks fixedly before Him. On an octagonal wooden base.

Height, 14 $\frac{1}{4}$ inches; length, 11 $\frac{1}{2}$ inches; width, 4 $\frac{1}{4}$ inches.

977—CARVED IVORY GROUP: THE FLIGHT INTO EGYPT (*Polychromed*)

The bearded St. Joseph, with the staff in his left hand and a pack over his right shoulder, leads the ass toward the right. On the neck of an ass hang two bundles and a water jar. On its back rides the Virgin, holding the Infant. On a wooden base, carved and partly colored.

Height, 9 $\frac{1}{4}$ inches; width, 8 inches.

978—CARVED IVORY STATUETTE (*Polychromed*)

The Madonna and Child. The Virgin crowned, and in her official garb, holds in her arms the Infant, who places His left hand on the orb. On an octagonal base.

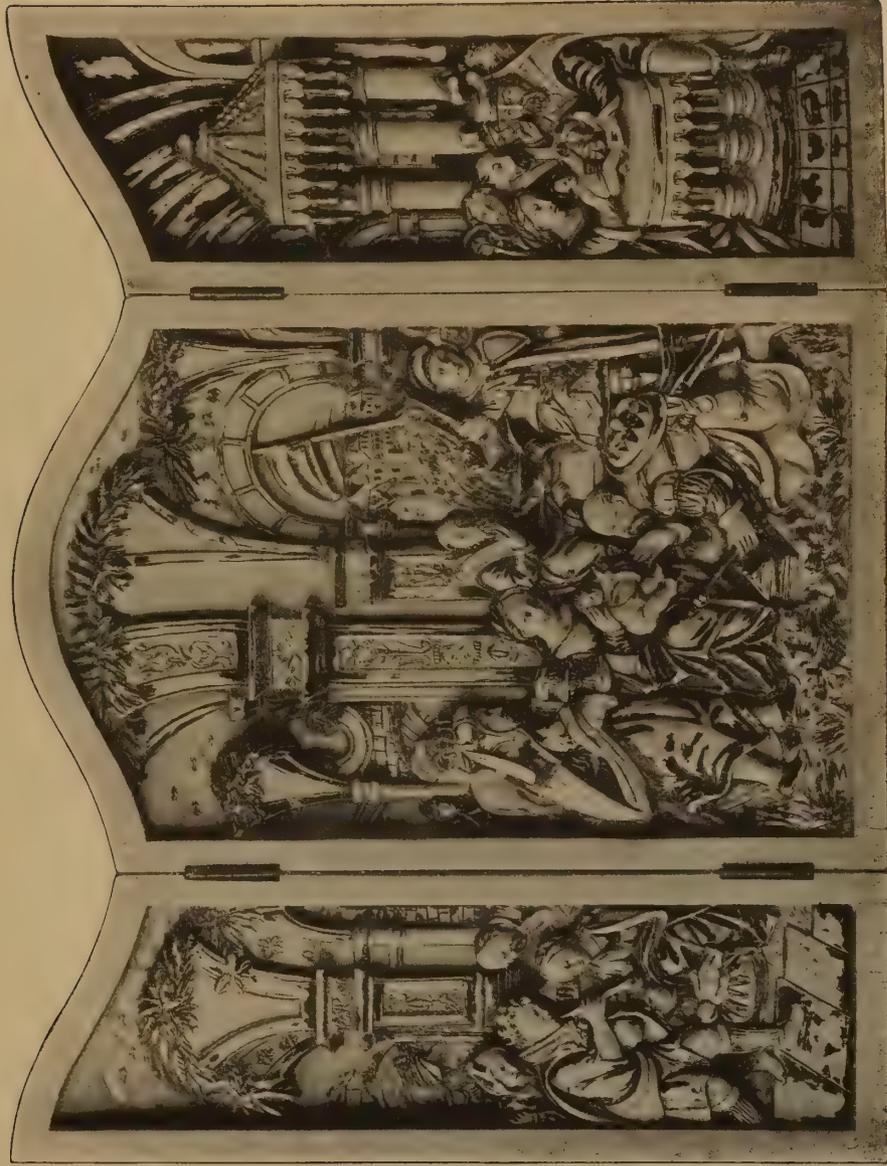
Height, 12 inches; width, 3 $\frac{1}{2}$ inches.

979—CARVED IVORY DEVOTIONAL TRIPTYCH (*Polychromed*)

The Adoration of the Wise Men. In the wings, the Nativity, and the Circumcision.

Height, 7 $\frac{1}{4}$ inches; width, 9 $\frac{1}{2}$ inches.

(*Illustrated*)



No. 979—THE ADORATION OF THE WISE MEN



980—CARVED IVORY TRIPTYCH

The Ildefonso Altarpiece. In the center panel is represented the main action of the legend. In the left and right wings, respectively, kneel the Archduke Albrecht and his Duchess, Isabella Clara Eugenia.

Height, 10 $\frac{1}{4}$ inches; width, 9 $\frac{1}{2}$ inches.

981—CARVED IVORY GROUP

A King-Bishop. In full canonicals, and wearing a cross, he stands before us with a scepter in his right hand, his left on his sword. The front of the robe opens, and within are, in two tiers, scenes illustrating "The Reconciliation of Louis with Frederick the Beautiful," and "The Emperor Louis of Bavaria Crowning his Son Louis."

Height, 10 $\frac{1}{2}$ inches.



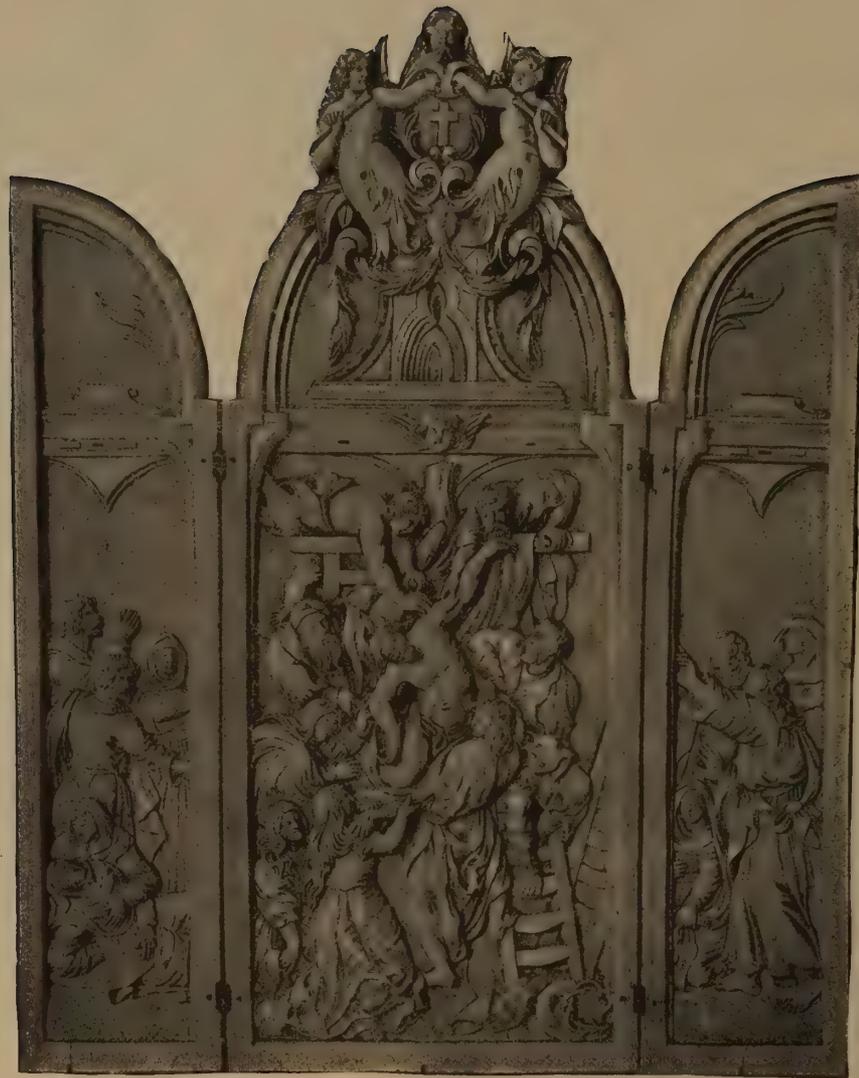
982—CARVED IVORY DEVOTIONAL TRIPTYCH *Fifteenth century*
 Scenes from the Life of Christ. The three panels are subdivided into three sections. In the center are The Ascension, The Crucifixion, and The Adoration of the Magi. In the left wing The Nativity, the Kiss of Judas and The Resurrection. In the right panel the Ascension, Judas Hanging, and the Entry into Jerusalem.

Height, 10½ inches; width, 10¾ inches.

983—CARVED IVORY DEVOTIONAL DIPTYCH

In a circular setting, within a rectangular frame, is the Crucifixion in the left wing. In similar setting in the right is the Deposition. In plain wooden cover.

Height (of each), 6½ inches; width, 6½ inches.



984—CARVED IVORY TRIPTYCH

The Descent from the Cross. In the center panel the Saviour is being taken down from the Cross. The action is continued in the wings. The subject in the center panel is a reduced copy from the famous picture by Rubens at Antwerp.

Height, 11 $\frac{3}{8}$ inches; width, 9 $\frac{1}{8}$ inches.

985—CARVED IVORY STATUETTE: THE MADONNA AND CHILD

The Madonna enthroned, with her right hand raised and wearing a crown, holds on her left knee the Infant, who has the semblance of a dwarf man rather than that of a child. The base rounded.

Height, 11 inches; width, 3 inches.

986—CARVED IVORY STATUETTE (*Jeweled*)

A Woman at Prayer. A woman in full robes, her hair falling down her back, stands with her hands folded in prayer. Her dress is studded with semi-precious stones. (Hollow.)

Height, 11¼ inches; width, 3 inches.

987—CARVED IVORY STATUETTE: ST. PETER

The Saint, bearded, and holding a key in his right hand and a book in his left, gazes fixedly toward the right. On an octagonal base.

Height, 12½ inches; width, 3 inches.

988—CARVED IVORY GROUP

The Betrayal. Christ, in full length, is seen in the foreground at the moment of His betrayal. Two menacing figures are in the background. In the foreground is the biblical incident of Malchus. Rounded base.

Height, 11½ inches.

989—CARVED IVORY GROUP

The Madonna and Child. The Virgin enthroned, her left foot placed on her footstool, looks out with composure as she grasps the child on her left knee. Draped, He extends His right hand to touch the apple in the Virgin's right hand. A half-circular base on a brown wood pedestal.

Height, 12½ inches.

990—CARVED IVORY STATUETTE

The Madonna and Child. Enthroned, her body draped in ample folds, and wearing a crown, the Virgin holds the Infant on her left knee. As He touches her breast, He holds in His hands the symbolic Dove. The Virgin's left foot rests on the head of the dragon. The base is rounded in front.

Height, 11¾ inches.

991—CARVED IVORY STATUETTE

The Madonna and Child. Standing erect and wearing a crown, the Virgin holds to her right side the Infant, who holds the orb in His left hand. On an octagonal base, on the front of which is a coat-of-arms.

Height, 14 inches.



992—CARVED IVORY STATUETTE: THE VIRGIN

La Vergine Assunta, richly robed and with her hands folded across her breast, gazes upward. Below her are the horns of the crescent moon. On a base ornamented with classical forms.

Height, 11 $\frac{3}{4}$ inches.

993—CARVED IVORY GROUP

A Bishop. Clad in cassock and vestments, wearing the mitre and holding the crozier, and having a cross at his breast, he blesses with his right hand. The front of his robe opens, to reveal within six scenes of legendary history placed in two tiers.

Height, 11 $\frac{1}{2}$ inches.



994—CARVED IVORY STATUETTE

The Madonna and Child. Crowned, with a kerchief and in full robes, the Virgin holds by her left side the Infant, in whose hand is the orb. On an octagonal base.

Height, 17 $\frac{3}{4}$ inches; width, 4 $\frac{1}{2}$ inches.

995—CARVED IVORY STATUETTE: ECCE HOMO

By F. Terillo. Christ, girt round the loins, raises His left hand to His breast to show the wound in the right side. His right foot rests on a skull; the serpent powerlessly climbs round the tree at the back. On a black pedestal arcaded and cusped in white ivory.

Signed on the octagonal base: "Franciscus Terillus faciebat."

Height, 10 $\frac{1}{2}$ inches; of pedestal, 3 $\frac{1}{2}$ inches.



996—CARVED IVORY STATUETTE

Fourteenth century

The Madonna and Infant Christ. French. At full length, in ample robes, and with tender expression, the Virgin regards the Child, who, heavily draped, reclines against her left side. On an octagonal base.

Height, 14½ inches; width, 3½ inches.



997—A CROSS

In the (1) uppermost tier are four pairs of ladies who salute one another; below are (2) two pairs of figures and a girl; (3) rather similar groups of figures; and below (4) are two female figures with a warrior. An oval medallion in the base.

Height, 18 $\frac{1}{4}$ inches; width, 5 $\frac{1}{2}$ inches.

Covered with pieces of carved bone mounted on a metal base set with jewels, and showing a carved medallion.

998—CARVED IVORY STATUETTE (*Polychromed*)

The Madonna and Child. Seated, in a blue robe, wearing a crown and a head-dress, she holds the Infant over her left knee. His right hand is raised to bless; the left rests on the orb. The base is rounded in front.

Height, 14 $\frac{3}{4}$ inches; width, 5 inches.

999—CARVED IVORY GROUP

The Visitation. The main action is seen in the right portion of the arcaded composition, where there are five figures and an angel in the sky. In the cusped lunette is the Eternal, enthroned between angels. Ornamental frame contained by an architectural setting.

Height, 11 $\frac{1}{2}$ inches; width, 8 inches.

1000—CARVED IVORY STATUETTE

A Bishop. In full ecclesiastical robes, with his mitre and crozier, and holding a model of a church in his left hand, he looks out with fixed gaze. The forepart of his figure opens and shows within the Madonna and Child with Angels in the center, and two Female Saints on the wings.

Height, 15 $\frac{1}{2}$ inches.

1001—CARVED IVORY GROUP

Romano-Byzantine

The Madonna and Child. The Virgin, enthroned in majesty and holding a scepter in her left holds the Child before her to manifest Him. The Child, wearing ecclesiastical garb, blesses with His right hand and rests His left on the book on His knee. Rounded at the base.

Height, 15 $\frac{1}{4}$ inches; width, 5 $\frac{1}{2}$ inches.

1002—TWO CARVED IVORY DEVOTIONAL TRIPTYCHS: THE ADORATION OF THE WISE MEN AND THE DORMITION OF THE VIRGIN

In the upper work the main theme is rendered in the higher panel of the center portion. Two scenes in each of the wings. Fifteenth century.

Height, 5 inches; width, 8 $\frac{1}{8}$ inches.

In the lower work the Virgin lies on the bier in death; above are God the Father and Christ enthroned. Two scenes in each of the wings. Fourteenth century.

Height, 5 $\frac{1}{4}$ inches; width, 8 $\frac{1}{4}$ inches.

(*Illustrated*)



No. 1002—THE ADORATION OF THE WISE MEN



No. 1002—THE DORMITION OF MARY

- 1003—CARVED IVORY DEVOTIONAL TRIPTYCH *Sixteenth century*
The Nativity. French. Beneath a thatched pent-house is seen the Nativity, with a kneeling ecclesiastic in adoration. Various inscriptions in this, as in the side panels.

(Illustrated)

- 1004—CARVED IVORY GROUP: ST. LOUIS *Sixteenth century*
French. In ecclesiastic robes, with the mitre, the crozier and a model of a church. The front of the figure opens, and shows us a marriage before the high altar of a Cathedral, with groups of spectators in the wings.

Height, 15 $\frac{3}{4}$ inches.

- 1005—CARVED IVORY STATUETTE
St. Anthony of Padua. The bearded saint, in simple robe, holds the Child on his left arm and grasps a lily stem in his left. On an octagonal base.

Height, 14 $\frac{3}{4}$ inches; width, 4 $\frac{1}{2}$ inches.

- 1006—CARVED IVORY CIBORIUM
Vaselike in shape, provided with a circular cover and placed on a tall stem resting on four feet, it is simply but delicately carved with floral patterns. On the base at either side of the stem stands an angel.

Height, 17 $\frac{1}{2}$ inches; width, 6 $\frac{1}{2}$ inches.

- 1007—CARVED IVORY CIBORIUM
Vaselike in general form and supported by a high and slender stem, it has a steeple-like cover set round with eight kneeling figures of angels in arcaded niches. On either side of the cover is a buttress-like wing, supported by an angel and surmounted by a saint. The stem is set with eight medallions containing heads.

Height, 23 inches; width, 6 $\frac{1}{2}$ inches.

1008—CARVED IVORY STATUETTE

The Virgin of the Assumption. The Virgin, in ample robes, which are gilt at the border, has her hands clasped before her as she stands on the crescent moon, below which is the serpent. The metal crown on her head is surmounted by the cross.

Height, 14 inches; width, 5 inches.

1009—CARVED IVORY STATUETTE

A Woman in Prayer. In classical attire, her hair falling on to her shoulders and her hands joined before her, she looks fixedly downwards. Hollow and placed on an octagonal wood base.

Height, 17 $\frac{3}{4}$ inches; width, 7 inches.

1010—CARVED IVORY GROUP

The Flight into Egypt. The Virgin, seated on the back of the ass, with her legs falling by its left side, holds the Child in her arms. On the far side, detached from these two figures, stands St. Joseph. On a plain black wood base.

Height, 15 $\frac{3}{4}$ inches; length, 11 $\frac{1}{2}$ inches; width, 8 $\frac{1}{4}$ inches.

1011—THE MARRIAGE OF JOSEPH AND MARY: TRIPTYCH

In the center is seen the "Sposalizio," in the left wing the Virgins in attendance, and in the right the disappointed suitors.

Height, 5 $\frac{7}{8}$ inches; width, 4 $\frac{1}{8}$ inches.

(Illustrated)

1012—THE MADONNA AND CHILD, WITH ST. JOSEPH AND ST. JOHN:
TRIPTYCH

In the center is the Virgin with the Infant; in the left panel kneels St. John the Baptist, as a child; in the right is the portly figure of St. Joseph.

Height, 7 $\frac{1}{2}$ inches; width, 5 inches.

(Illustrated)

1013—THE RETURN OF CORTEZ: HISTORICAL TRIPTYCH

The main action is shown in the center panel; in the left wing is the figure in a boat; in the right he is seen at a military encampment.

Height, 6 $\frac{1}{2}$ inches; width, 4 $\frac{1}{4}$ inches.

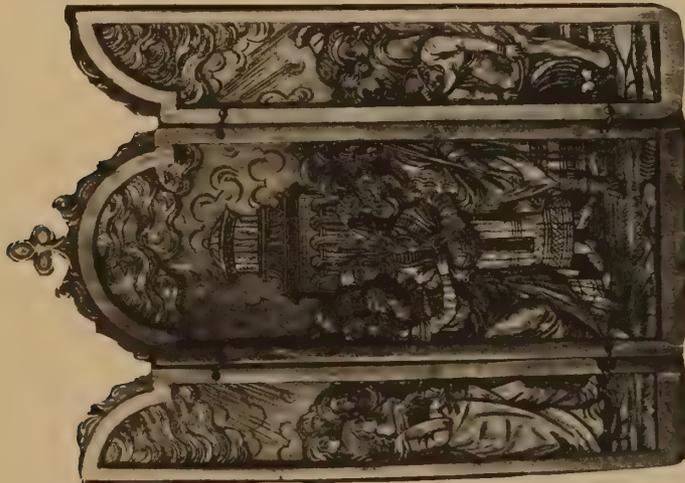
(Illustrated)



1013



1012



1011



1014—THE MIRACULOUS DRAUGHT OF FISHES

After Kasper de Crayer, in the Brussels Museum. Christ, on the right near the boat at the edge of the Lake, addresses the Apostles, who, in various positions, gather together the fish from the nets.

Height, 4 $\frac{3}{4}$ inches; width, 10 $\frac{1}{4}$ inches.



1015—RELIEF PANEL: NEPTUNE AND MERMAIDS

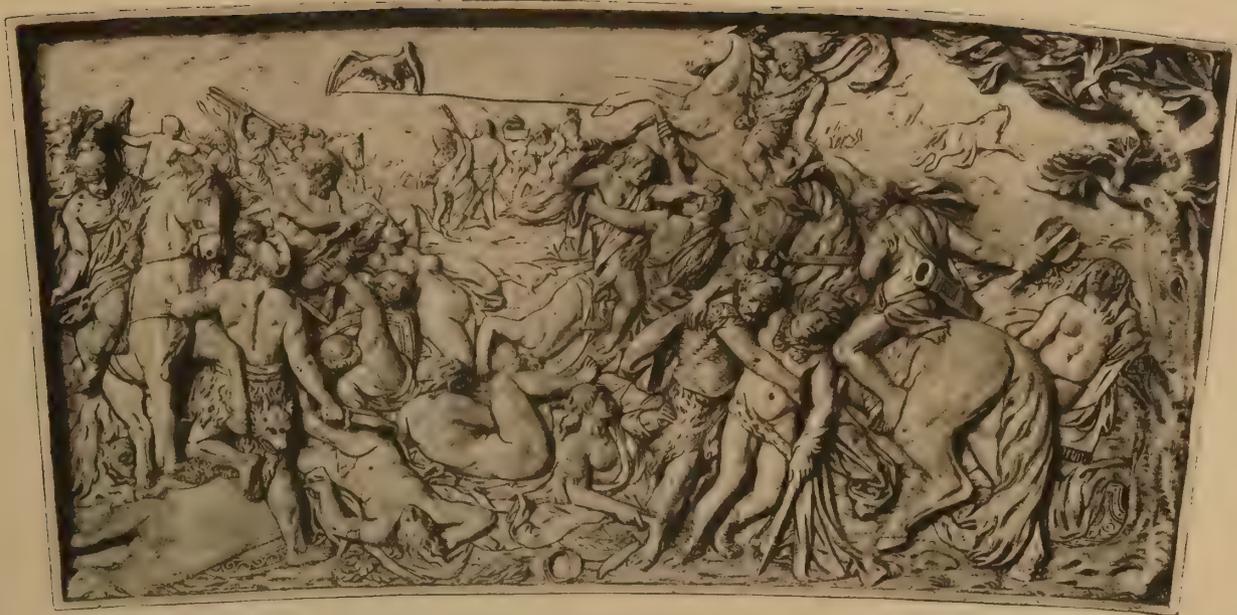
Neptune, holding his trident, is seated on the seashore. Three mermaids are in the waters to the right, and two *amorini* on the left.

Height, 3 $\frac{1}{2}$ inches; width, 11 inches.

1016—AMORINI AS MUSICIANS

A composition of eleven children, classically dressed, and making music as they pass in procession.

Height, 4 $\frac{1}{2}$ inches; width, 10 inches.



1017—RELIEF PANEL: BATTLE OF THE AMAZONS

The Amazons, some mounted and others on foot, are in fierce contest with warriors. Various incidents in the background.

Height, 5 $\frac{7}{8}$ inches; width, 11 $\frac{3}{4}$ inches.



1018—RELIEF PANEL: THE RAPE OF EUROPA

Europa, whose maidens are on the bank to the right, is being borne away on the back of the bull. The sea is on the left.

Height, 5 $\frac{1}{2}$ inches; width, 12 inches.

1019—HISTORICAL PANEL: A WEDDING SCENE

In the foreground, on a high platform, the marriage is being performed by a bishop. The colonnades and galleries in the background are full of people. In the center distance is an altar.

Height, 5 $\frac{1}{2}$ inches; length, 10 inches.



1020—RELIEF PANELS: SCENES IN THE THIRTY YEARS' WAR

Five small panels of soldiers. In the three lower ones, and framed, are scenes of Wallenstein's soldiers in the taverns of Eger. In the two upper ones the soldiers are on the march.

Height, each, about 2¼ inches; width, 3¾ inches.

1021—TWO RELIEF PANELS

In the upper panel two generals are in converse, and above them eagles hold wreaths of victory. A river god reclines in the foreground.

Height, 4¾ inches; width, 5½ inches.

In the lower panel an army is marching through a woody country.

Height, 3½ inches; width, 6 inches.

1022—RELIEF PANEL: THE RECEPTION OF A KING OF FRANCE

Ladies are assembled round a table in a sumptuous dining hall; some rise from their seats to greet the warrior in armor who enters from the right. The arms of France at the top of the panel.

Height, 6 inches; width, 11¾ inches.

1023—DECORATED RELIEF PANEL: NYMPHS STRUGGLING WITH
CENTAUR

At the edge of a sedgy lake, the Centaur is about to ride away with a nymph whom he grasps, while another attempts to overcome him.

Height, 12½ inches; width, 6⅛ inches.

More accurately, the Centaur Nessus carrying off Deianira.

1024—DIPTYCH: TRUMPETER AND DRUMMER

In the left panel stands the trumpeter, looking toward the right; in the right panel, turned inwards, is the drummer.

Height, 10⅛ inches; width, 6¼ inches.

A copy after the composition by Albrecht Dürer.

1025—TWO RELIEF PANELS: DIANA AND HER NYMPHS BATHING
AND CUPIDS AT PLAY

In the upper panel, right, almost nude figures are variously seen at the edge of a stream. A background of trees.

Height, 4¼ inches; width, 6½ inches.

In the lower panel, cupids are variously occupied in their sports. One shoots his arrow, another has killed a bird. A composition of eight figures.

Height, 4½ inches; width, 8½ inches.

1026—RELIEF PANEL: THE JUDGMENT OF PARIS AND AN OFFERING
TO VENUS

(A) In the upper panel, the three goddesses are grouped on the right and the arbiter of the scene is seated under a tree on the left.

Height, 4½ inches; width, 6¾ inches.

(B) In the lower panel, Venus, enthroned at the extreme right, receives the offering made her. A sacrificial altar before her. A composition of eight figures.

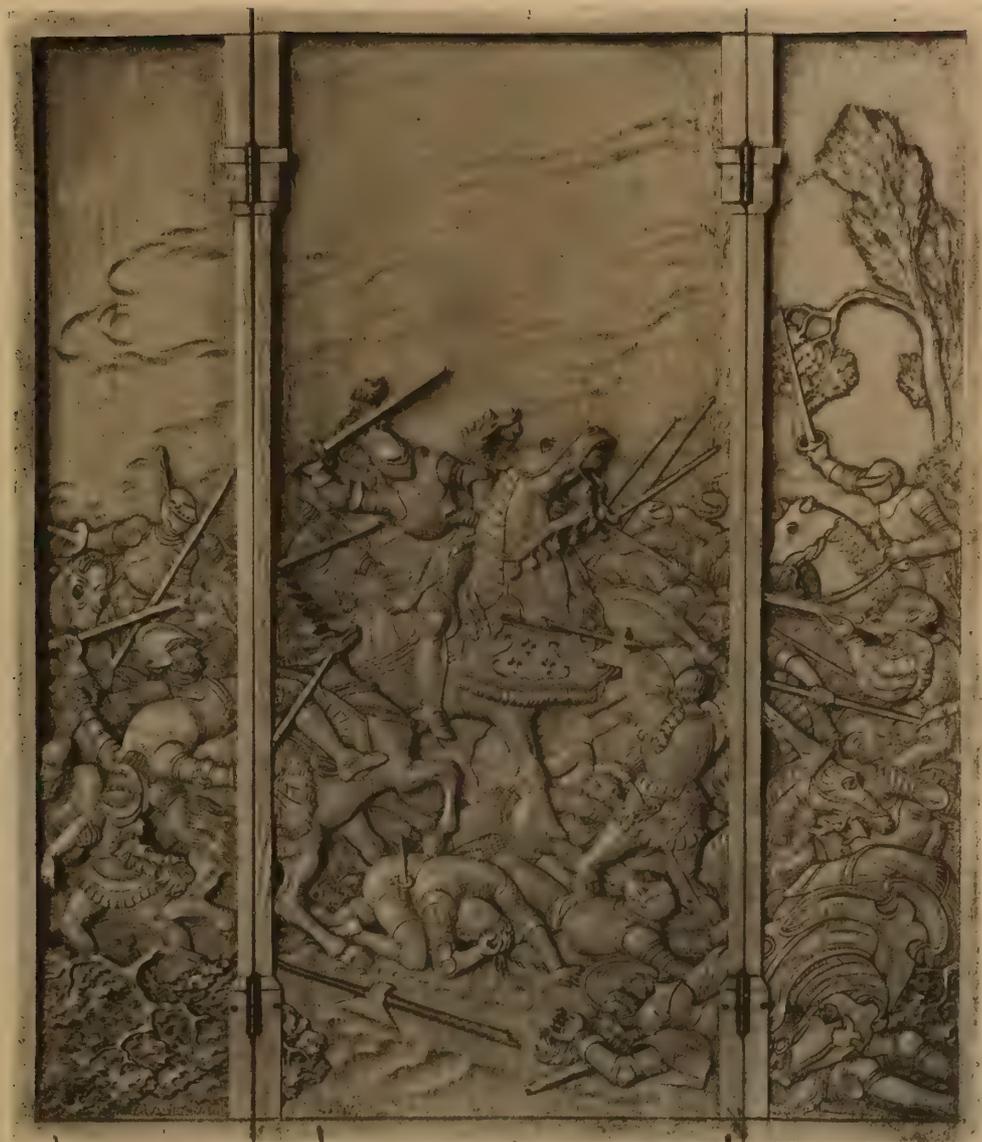
Height, 3¾ inches; width, 12¼ inches.



1027—HISTORICAL TRIPTYCH: HOMAGE TO MARIE DE' MEDICI

The Queen, enthroned, is acclaimed by her faithful adherents; warriors and civilians are also in the side panels.

Height, 9 $\frac{1}{4}$ inches; width, 7 $\frac{1}{4}$ inches.



1028—HISTORICAL TRIPTYCH: THE BATTLE OF PAVIA, 1525

The main action revolves round the mounted figure of King Francis I in the center panel. The action is continued into the wings.

Height, 10³/₈ inches; width, 8³/₄ inches.

In this battle Francis I was defeated and taken prisoner.

1029—TWO RELIEF PANELS: YOUTH AND WISDOM PRESENTING TWO PRINCESSES TO FRANCE AND THE GLORY OF THE PRINCESS IS SHARED BY THE CHILDREN OF FRANCE

(A) In the upper panel, in an ornately carved composition, the female forms of Youth and Wisdom present their offspring to the figure of France in the background.

Height, 6½ inches; width, 7 inches.

(B) In the lower panel, placed within an ornately carved setting, the glory of the Princess is shared by the children of France. A composition of five figures.

Height, 6½ inches; width, 7 inches.

(Illustrated)

1030—MADAME DE POMPADOUR *Eighteenth century*

French. In richly decorated dress, trimmed with roses and frills of lace, she holds a rose in her extended right hand and her fan in the left. The robe opens in front, and within are three panels setting forth life at court.

Height, 13 inches.

From the collection of Prince Strozzi, Florence.

1031—QUEEN ELIZABETH

In full state robes, with jeweled high collar, the scepter in her right hand, and the orb in her left. The robe superbly patterned and set with precious stones. Pearl necklace and earrings. On black wooden pedestal.

Height, 12 inches; of pedestal, 3¼ inches.

1032—A LADY OF THE FRENCH COURT

In magnificent dress, set with precious stones, a ruff and hooded mantle, she holds a book in her left hand. A crucifix hangs by her side, another from her pearl necklace. The edge of her dress and the accessories all inlaid with precious stones.

Height, 18 inches.

1033—THE MARQUISE DE POMPADOUR *Eighteenth century*

French. In fanciful dress, trimmed with roses and lace and cut low at the breast. A fan in her right hand, a bunch of roses in her left. A ribbon round her neck. The base rounded and inscribed with her name.

Height, 18 inches.

From the collection of the Countess de Seilhac.



1029A



1029B



1034—HISTORICAL TRIPTYCH: SOBIESKI DELIVERS VIENNA

The King, mounted on his horse and surrounded by his victorious generals and banner-bearers, is seen in the center. The action is continued in the side panels.

Height, 9⁷/₈ inches; width, 9¹/₂ inches.



1035—HISTORICAL TRIPTYCH: HENRY IV ENTERING PARIS
The King rides forward in full state, acclaimed by a motley throng,
at the corner of two streets. Groups of figures in the wings.

Height, 10 $\frac{1}{4}$ inches; width, 10 inches.



1036—RELIEF PANEL: THE TOILET OF VENUS

Venus, attended by her maidens under a tree on the left, is completing her toilet. The sea is on the right. Fanciful setting.

Height, 7 inches; width, 6 $\frac{3}{4}$ inches.

1037—A DIPTYCH

An ecclesiastic, accompanied by another figure, passes forward and regards, on higher ground to the right, a maiden with flowers in her dress held up before her.

Height, 11 $\frac{1}{2}$ inches; width, 8 inches.



1038—**JOAN OF ARC ENCOURAGING THE FRENCH ARMY: HISTORICAL
TRIPTYCH**

The officers of the national army are on the ground, or in otherwise easy attitudes. The maid, in armor and standing under the tree, addresses the assembled hosts.

Height, 10½ inches; width, 11½ inches.

1039—**A QUEEN OF FRANCE, BORNE IN STATE THROUGH THE STREETS
AND ACCLAIMED BY THE POPULACE: A TRIPTYCH**

The center panel and wings filled with a multitude of figures of courtiers, soldiers, Diana and her hunting attendants, pages and other figures. The Queen, in the middle distance, is seated beneath the royal canopy. All of which are carved with elaborate detail and in high relief. Mounted in a mahogany frame under glass.

Height, 10 inches; width, 10½ inches.



1040—TWO RELIEF PANELS: GERMAN DOMESTIC INTERIOR AND A
BOHEMIAN DANCE

In the upper panel the mother, near a cradle, is guiding the steps of her child toward the father, who is seated on the right.

Height, $5\frac{5}{8}$ inches; width, $9\frac{1}{4}$ inches.

In the lower panel, in the open air a woman is dancing, with a tambourine player and another woman on the left, before two women who are seated on higher ground on the right and who have children on the grass near them.

Height, 5 inches; width, 10 inches.



1041—THE PRESENTATION IN THE TEMPLE

The High Priest, standing on the right before the altar, receives the offering of doves from the Virgin, while St. Joseph stands near. Numerous figures, with many choristers in the foreground. An emerald set into the triptych decorates the high altar.

Height, 10 $\frac{1}{4}$ inches; width, 8 $\frac{3}{4}$ inches.

1042—SCENES FROM THE LIFE OF CHRIST: A TRIPTYCH

In the center is the Ascension, with the Deposition below. In the left and right wings, above, are figures of St. Nicholas and another saint; below are the half figures of a King and Queen.

Height, 14 $\frac{1}{4}$ inches; width, 10 $\frac{1}{2}$ inches.



1043—MARRIAGE CONTRACT AT THE RUSSIAN COURT: THE ARRIVAL
OF THE CZAR'S FIANCÉE

Ivory relief carving. Officials and dignitaries of the Court are grouped on the left in the throne room. The Princess is presented by the chamberlain to the King, who stands before his throne on the right.

Height, 11 $\frac{3}{4}$ inches; width, 13 $\frac{3}{4}$ inches.

1044—RELIEF PANEL: THE DEPARTURE FOR THE CHASE

A young man, with a hawk on his wrist, and a lady ride forth toward the left; attendants and hounds in the left foreground.

Height, 10 $\frac{1}{4}$ inches; width, 6 $\frac{7}{8}$ inches.



1045—MADONNA AND INFANT CHRIST, WITH DONORS: COM-
MEMORATIVE TRIPTYCH *Sixteenth century*

To the enthroned Madonna and Child, with St. Joseph seated left, appears an angel. In the left wing kneels the donor with his patron saint. In the right wing is his wife, under the protection of St. Catherine. The center panel is higher than the side ones.

Height, 10½ inches; width, 12¼ inches.

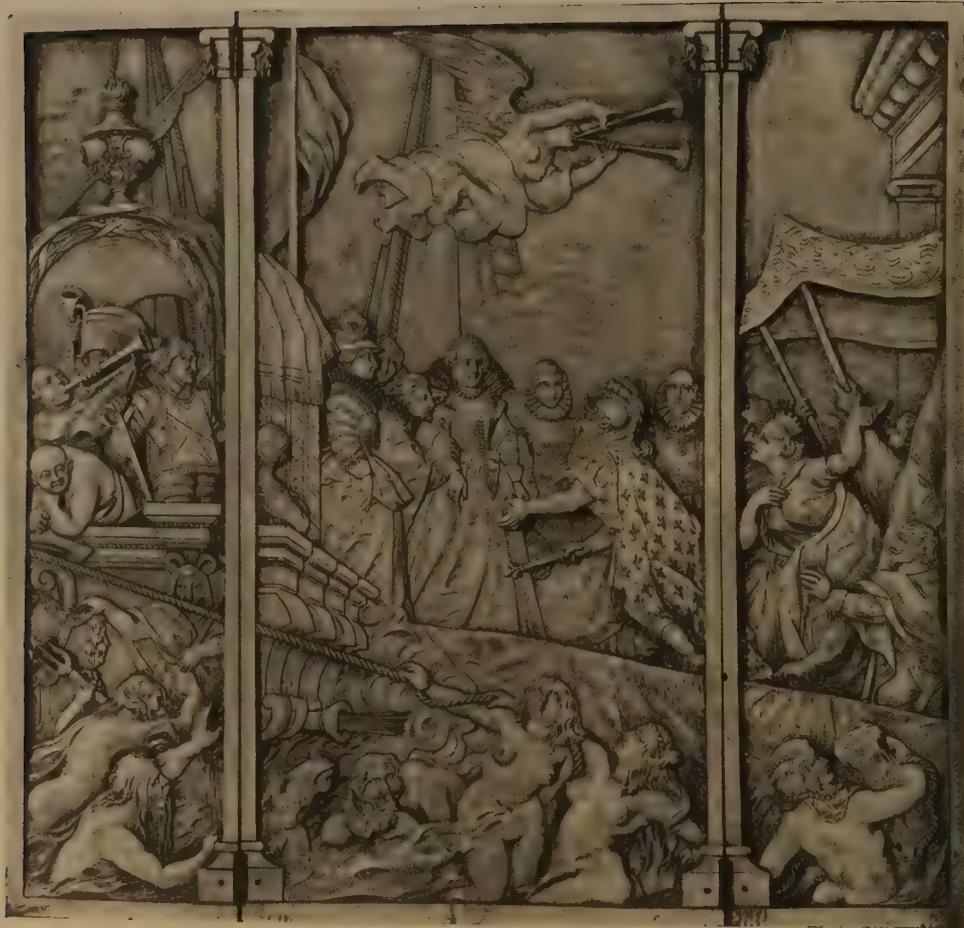
1046—DEVOTIONAL DIPTYCH (*Polychromed*): SCENES FROM THE
LIFE OF CHRIST

(A) In a complexed, arched setting we see (1) The Annunciation and (2) The Descent from the Cross.

(B) In the other leaf are, similarly set forth, (1) "Noli me Tangere" and (2) The Ascension.

Height (each panel) 7¾ inches; width, 8¾ inches.

(Illustrated)



1047—HISTORICAL TRIPTYCH: THE ARRIVAL OF MARIE DE' MEDICI
AT MARSEILLES

In the center panel the Queen is debarking, and is received by the Genius of France on her arrival. Jupiter and the naiads have given the Queen a safe passage.

Height, 10 inches; width, 10½ inches.

This is a copy of the large composition of Rubens in the Louvre.

1048—RELIEF PANEL: A KING BRINGING HIS SON TO A MONASTERY

A varied and orderly procession from the left, headed by the King, against whose side the son reluctantly presses himself. The monks issue from the monastery on the right. Decorative panels above and below.

Height, 7 inches; width, 11½ inches.



1049—THE MASSACRE OF ST. BARTHOLOMEW'S DAY: HISTORICAL
TRIPTYCH

At the entrance to a medieval castle is the Queen, attended by ladies of the Court; their victims lie on the ground in the foreground, their bodies being continued on into the wings.

Height, 12 $\frac{1}{4}$ inches; width, 11 inches.

1050—RELIEF CARVING: JOSEPH SOLD BY HIS BRETHREN

A fragment. A continuous composition. The heads of two figures at the right have been broken off. In a silver frame, studded, along the base, with emeralds and rubies.

Height, 10 inches; width, 12⁷/₈ inches.

1051—STATUETTE: ST. CATHERINE

Superbly attired in Renaissance robes, with large sword in her right hand and a large wheel by her left side, she stands proudly on the body of the downtrodden Maxinian, who impotently raises his scepter. Rounded at the base.

Height, 15¹/₂ inches; width, 6 inches.

1052—STATUETTE: A FEMALE SAINT *Seventeenth century*

French. In simple robe, with head-dress and crown, and a book in her right hand, she raises her left to her breast. On an octagonal pedestal placed on a wooden base.

Height, 20 inches; width, 6¹/₂ inches.

1053—A BISHOP *Sixteenth century*

Spanish. Three-quarter-length figure of a bishop, in his mitre, his right hand raised, his left holding a book. Below him is a tall column decorated with four figures of ecclesiastics set in niches. The stem is carved with simple designs and is supported on the backs of three lions.

Height, 31 inches.

1054—ONE OF THE BATTLES OF ALEXANDER THE GREAT

The successful warrior, mounted, in the center and moving toward the right, is accompanied by his javelin men and armed host, who approach from a river on the left. The confusion is great on the right among the conquered.

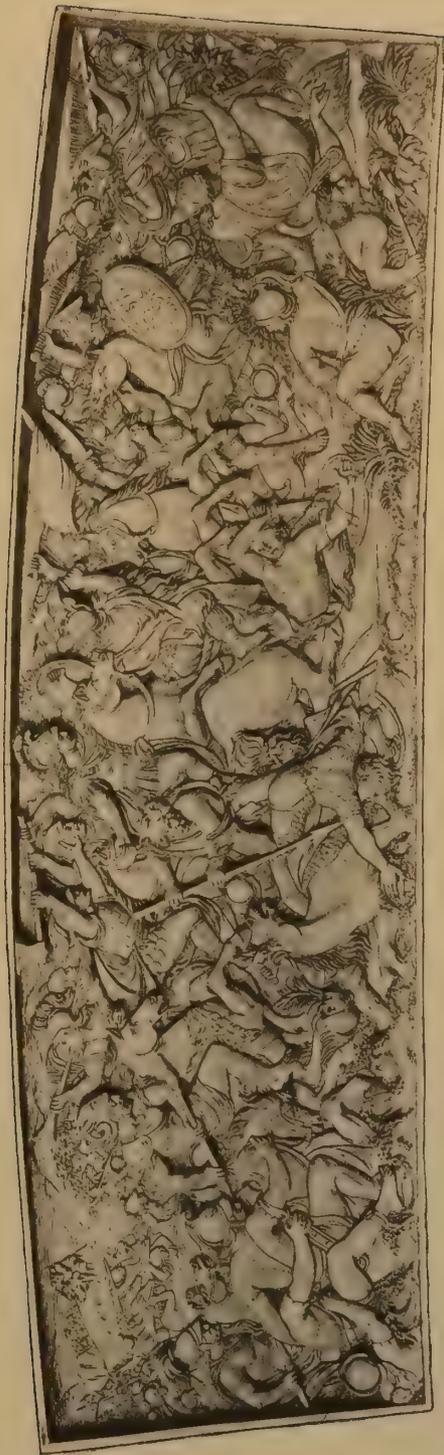
Height, 5³/₈ inches; width, 18³/₈ inches.

(Illustrated)

1055—A TANKARD

Scenes in a Roman Conquest. The soldiers, under the orders of their commander, belabor, bind and take captive their defeated enemies. The procession passes onwards to the right, where the King himself is seized. The scene is set in woods with trees in full bloom. A helmet on the summit of the metal cover. The handle and base decorated with classical designs in metal.

Height, 13 inches.



No. 1054—ONE OF THE BATTLES OF ALEXANDER THE GREAT



1056—IVORY TANKARD

Dolphins and Sea Nymphs. Ovoid in form, the composition sets forth in the center the figure of a bearded male eagerly embracing the form of a not unresponsive naiad. Naiads, cupids and dolphins are seen in varying attitudes near by. Cupids in the sky. Floriated and mask-like patterns around the base. The unswathed form of a man, resting on the serpentine body of a dolphin, and having a conch full of fruit above his head, forms the handle. The flower-decked and foliage-strewn lid shows at the summit a child riding on a prostrate dolphin.

Height, 15 inches.



1057—IVORY LAMP SCREEN (*Rococo Style*)

A young man accompanied by a lady, on whose shoulder he has placed his hand, lovingly conducts her into the garden of delight. With his cane he points the way, as they leave the boat in which they have crossed from the distant island on which is a castellated building. Background of trees and verdure. The screen can be lowered with the aid of a screw which is attached to a pedestal that has three legs.

Height, 19 $\frac{3}{8}$ inches.



1058—GROUP: PROMETHEUS DEFENDED BY PANDORA FROM THE
EAGLE THAT CONSUMED HIS LIVER

Prometheus, still chained to the rock and in a strained attitude, is combating the eagle, while Pandora with her upraised left arm strives to hold it off. Nude, and with long tresses, she stands on the side of the rock, on the other side of which reposes in an attitude of resignation the prostrate figure of a female. The base formed of an irregular bastion.

Height, 16 $\frac{3}{8}$ inches.

1059—AN ORIENTAL LADY

In sumptuous robe, cut square across the breast, and a wide mantle enveloping her, she holds an open book in her left hand. She wears a jeweled necklace, and an Oriental head-dress, conical in shape.

Height, 18 $\frac{3}{4}$ inches.



1060—GROUP: DEIANIRA BEING CARRIED OFF BY THE CENTAUR
NESSUS

With anguished expression, and nude but for a drapery about her loins, Deianira resigns herself to her fate. The Centaur, having the forepart of a man and the hind quarters of a horse, clutches eagerly at her ample form as he prances in space. A child reclines on the ground below and anxiously awaits developments. On plain octagonal base.

Height, 20 $\frac{3}{4}$ inches.

1061—CHARLES II (?)

In long coat, with a wide sash, short full sleeves and gauntlets, lace ruff, high-topped boots, flat hat with feathers, a long stick in the right hand and a sword by his left side. On a square base with a black wood pedestal.

Height, 19 inches; of pedestal, 6 $\frac{1}{2}$ inches.



1062—GROUP: WOMEN OF PELION DEFENDING THEMSELVES AND
THEIR CHILDREN FROM THESSALIAN CENTAURS

The main action is centered in a gigantic Centaur at whose hair one woman pulls unmercifully, while another, higher up, belabors his head with well-aimed blows. A second Centaur, half-overwhelmed on the ground, is eluded by one of the children, who seeks safety at the back.

Height, 19 $\frac{1}{8}$ inches.



1063—STATUETTE: DIANA AND BACCHUS

Diana, a quiver full of arrows on her shoulder, the head of the Calydonian boar in her uplifted hand, and her right hand clasping her bow, stands erect and fearless. The crescent moon is on her forehead. Behind her crouches the youthful Bacchus, who, on one knee, has placed his left hand on a ewer in the rim of which is a bunch of grapes. Girt about the loins, he raises in his right hand the vine-encircled goblet. On a plain round base.

Height, 20 inches.

1064—A BATON

Columnar in shape, the stem is patterned with the fleur-de-lis. A capital forms the summit, and is decorated with four winged and seated griffins. The base is an inverted capital, carved with heads.

Height, 18¼ inches; thickness, 2¼ inches.

1065—CROZIER

In the upper and rounded portion, Christ is seated and showing His wounds, with an angel on either side holding the instruments of the Passion. Below, the shaft is cut square with figures in canopied niches. The lower pieces are rounded and variously decorated, the base being also ornamented. In four sections.

Height, 68 inches; width, 5 inches.

1066—A PASTORAL STAFF

The figure of a bishop stands within the circular ornament which forms the summit of the staff. At the sides, the Madonna and Child. The stem is carved with scroll and floral patterns. The lower portion forming the shaft is of ebony, inlaid with ivory.

Height, 70 inches; width, 6¼ inches.

1067—A CARDINAL'S STAFF

The upper portion is rounded and ornately carved with the figure of an angel wearing a mitre; another angel, accompanied by angel heads, forms the main theme of an ornate composition. The shaft is of ebony inlaid with the arms of a cardinal. In two sections.

Height, 78 inches; width, 7½ inches.

1068—CHRIST ON THE CROSS

The figure of Christ hangs on the cross, which is made of wood and has at the extremities of the arms two angel heads. At the top is the Pelican in its Piety. A skull at the foot. The base in two tiers and of carved wood, and having two small drawers.

Total height, 33 inches; width, 12½ inches.

1069—HISTORICAL TRIPTYCH: THE TRIUMPH OF MARCUS AURELIUS:
THE ARMY CROSSING THE DANUBE

The composition of numerous warlike figures is rendered in great and picturesque detail, with the victors crossing the bridge of boats. Inscribed along the bottom: "*Exercitus Romanus Ponte e Maribus Constructo Danubium transit M. Aurelius cum Exercitu Speo.*"

In a silver frame, set with rubies and emeralds.

Height, 14 inches; width, 20 inches.

(*Illustrated*)



No. 1069—THE TRIUMPH OF MARCUS AURELIUS: THE ARMY CROSSING THE DANUBE

- 1070—TRIPTYCH (*Polychromed*) *Late fifteenth century*
Spanish. A composition of eight panels, arranged in two tiers. The subjects in the upper tier are on a larger scale than those below. Above are: Christ at the Column, the *Pietà*, Christ on the Cross, Christ before Pilate. Arcaded and cusped, a coat-of-arms above. Enclosed in brown wood frame.

Height, 19 inches; width, 18 inches.

1071—CHARLES V ENTERING ANTWERP: TRIPTYCH

In the center (which is sundered) the victorious emperor rides into the city with banners flying. Women scatter flowers. Kindred scenes are in the wings.

Height, 14 inches; width, 21½ inches.

(*Illustrated*)

1072—THE MADONNA AND CHILD

The Virgin, at full length, in loose fitting robes and wearing a jeweled crown, holds the Infant nude before her. The crescent moon at her feet. On a gilt wood octagonal base.

Height, 19½ inches.

1073—STATUETTE: A POPE

In full ecclesiastical attire, his mantle fastened with a morse and embroidered in the orphreys, he wears the triple tiara. His right hand is raised to bless, and he grasps a cross in his left. The base is octagonal, and each other panel is arched.

Height, 21¼ inches; width, 5 inches.

1074—STATUETTE: THE MADONNA AND CHILD (*Polychromed*)

The Virgin is crowned, and wears a red tunic and a blue mantle. A kerchief is round her neck. She looks piously before her, as she presses to her left side the Infant, who is reading a book. On an octagonal base.

Height, 19½ inches; width, 4½ inches.

1075—STATUETTE: THE MADONNA AND CHILD

Crowned, in long full robe and grasping flowers in her right hand, she holds the Infant in her left. A noble mien in each figure. On an octagonal base, with a coat-of-arms carved on the front.

Height, 20 inches; width, 5 inches.



No. 1071—CHARLES V ENTERING ANTWERP



1076—STATUETTE: ST. ANTHONY OF PADUA

In simple habit; with a rosary hanging from his girdle, he holds on his right arm the Infant, who is seated on an open book. On an octagonal pedestal, placed on a plain black wood base.

Height, $20\frac{5}{8}$ inches; width, 6 inches.

1077—MADONNA AND CHILD

Sixteenth century

Italian. Enthroned, polychromed figure of the Virgin, who holds the Infant on her right knee, while in her left she raises a flower to His gaze. She wears a red tunic and blue mantle, and is crowned. On a brown wood octagonal base.

Height, 19 inches; of pedestal, 3¾ inches.

From the collection of Prince Strozzi, Florence.

1078—STATUETTE: ST. PETER (*Polychromed*)

In red tunic and ample green mantle fastened with a morse, he holds an open book before him with his left hand; a key is in his right. On an octagonal wooden pedestal.

Height, 22½ inches; width, 5½ inches.

1079—STATUETTE: BEARDED FIGURE (*Polychromed*)

Full-length figure of a bearded man wearing a blue robe and an ample red mantle, holding a cross in his right hand. On his head is a rounded cap. (Apparently sundered below the shoulders.) On an octagonal, gilded wood base.

Height, 24 inches; width, 5½ inches.

1080—A MAN AND WIFE

(A) French. On the left a man, wearing a thin robe ample in front but open at the back, and a jeweled coronal round his head, with gloves in his left hand, stands toward the right. Toads and serpents climb up his back. With joyous gaze he regards his wife. The woman, in ample dress drawn aside at the breast, and having a fillet round her forehead, stands toward the left, reciprocating the expression of her husband's regard. Each is on a circular base. Placed in a much later and ill-contrived ivory base.

Height of the man, 18½ inches; of the woman, 17½ inches.

(B) The faun, dancing, with right hand raised and his left foot lifted from the ground, laughs with rude merriment.

Height, 5¼ inches.

1081—A BISHOP

In cassock and full ecclesiastical attire, with the mitre and crozier, his right hand in a jeweled glove and be-ringed. On an octagonal base, supported on the backs of four lions.

Height, 29 inches.



1082—GROUP: CUPID AND PSYCHE

The classical and almost nude figure of the winged Cupid, with left foot advanced, steps boldly over the ground, on which three *amorini* recline, as he holds in his embrace the beautiful form of Psyche. She rests her right hand on his shoulder. The group rests on an ovoid base which is supported on four feet decorated with human heads.

Height, 24 inches.



1083—GROUP: THE JUDGMENT OF PARIS

The Shepherd Paris, clad in an animal's skin and wearing buskins, steps forward to award the apple to the victorious and smiling Venus, a verdict which the gentle Cupid happily ponders over. Not so pleasant is the expression on the face of the Goddess Juno, on the right, accompanied by her peacock. Overlooking the scene, near the trunk of a tree, the jealous Minerva frowns menacingly on the award of the unsuspecting shepherd.

Height, 25 $\frac{1}{8}$ inches.



1084—HANAP OF IVORY AND WOOD: A VINTAGE FESTIVAL

Set with emeralds and rubies. A continuous procession of *putti*, sporting in various occupations, with a youthful satyr among their number. The ass tries to get on to its feet, as a cupid blows his horn against a background of trees. The main weight of the vessel is borne by the three crouching female satyr forms, beneath the rim studded with precious stones, while the foot of it is similarly ornamented. Jewels again deck out the lower edge of the cover, which is set round with medallions and cameo-like heads, surmounted by the seated figure of a nude child.

Height, 19 inches.



1085—MASSIVE IVORY TANKARD: THE FESTIVAL OF FLORA

Standing on four feet formed of mask-like heads and the half-figures of women, is richly ornamented with countless groups passing in main action toward the right. Lions, led by cupids, draw the car in which ride the triumphant figures on the occasion of the Floralia. Other female figures, and *amorini*, a male clasping a thyrsus, and musicians with others sprinkling flowers crowd the scene. Flora, herself, borne aloft by a loving figure and bearing on her shoulders the playful figure of Cupid, forms the handle of the tankard. Again, the Goddess of Flowers is seen in full array on the lid, together with a nymph clasping a torch and a Love sporting on the ground.

Height, 27 $\frac{1}{8}$ inches.

1086—IVORY TANKARD: THE TRIUMPH OF NEPTUNE

The Sea God, amid his train of dolphin-tailed subjects, reclines in the depths of the ocean. Above him, and all round the body of the tankard, clamber with rhythmic motion and easy grace youthful naiads and nymphs; above them and other sea maidens hover cupids. Marine monsters form the fore feet of the tankard. The hand consists of a bearded figure who seeks to grasp the body of the nymph who, on the back of a dolphin, makes her way aloft. Such a pair of figures is found again on the summit of the lid, round which are set in easy postures *amorini* sporting in a classical environment.

Height, 22 $\frac{7}{8}$ inches.

(*Illustrated*)

1087—TANKARD: THE JUDGMENT OF PARIS

Paris, near whom is seated Mercury with his *caduceus* by his side, awards the apple to Venus, who is accompanied by Cupid. Juno, Minerva, *amorini* and female figures complete the scene. The summit of the cover is crowned with two nude forms. Three children are seated round the base amid floral designs.

Height, 22 $\frac{1}{2}$ inches.

1088—A HARP

The swaying body of a crowned figure forms the decoration of the instrument, which on its curved side is carved with female forms and fleurs-de-lis. The keyboard is of carved wood.

Height, 27 $\frac{1}{2}$ inches; width, 14 inches; thickness, 4 inches.

1089—STATUETTE: A FEMALE SAINT (*Polychromed*)

She stands at full length, robed and wearing a crown as she gazes upwards. With her hands she holds her book before her. On an octagonal base.

Height, 21 inches; width, 5 $\frac{1}{2}$ inches.

1090—STATUETTE: AN ARCHBISHOP (*Polychromed*)

In ecclesiastical attire, with the mitre and crozier, and a book in the left hand. His vestments polychromed. Earnest gaze. Octagonal at the base.

Height, 22 inches; width, 4 $\frac{3}{4}$ inches.



No. 1086—THE TRIUMPH OF NEPTUNE

1091—THE LAST SUPPER

Large group. A composition of thirteen figures seen at full length, Christ on the far side, in the center. Judas, on the near side, is about to dip his hand in the dish. Four of the figures are seated, two at either end of the table.

Height, 20 inches; width, 32 inches.

1092—IVORY ROSE-WATER EWER AND DISH: BACCHANALE AT THE COURT OF VENUS

The body of the ewer is decorated with manifold scenes from a revel rout of countless figures grouped around two cars and moving with easy action toward the right. Nymphs, satyrs and cupids all play their part in the joyous scene. A band of reposing female forms decorate the upper frieze, while below masklike figures and females with extended wings enliven the merriment. Three crouching satyrs form the stem, which in its turn is supported on a metal base. The handle, in graceful line and partly made up of metal portions, shows us Cupid at the back of a vine-girt male figure. Female figures seek to lessen the weight of the lip of this nobly proportioned ewer. In the center of the dish, and separated from the action unfolding itself all around, lies Venus on her couch. Cupid lies at the foot of the couch at the left. Draperies flutter in the breeze, and there is an abundance of natural growth.

Revolving along the outer circle of the dish is an unending variety of attitude, motion and gesture seen in the nymphs, naiads, bacchanals, satyrs and other partially draped figures. The fruit of the earth and the flowers of the field are seen in all their splendor at the Court of Venus. The rim of the dish is decorated with classical designs separated at intervals by ornamental metal mounts.

The ewer: Height, 20 inches.

The dish: Diameter, 19 inches.

(Illustrated)

1093—IVORY ROSE-WATER EWER AND DISH: BACCHANALIA AT THE COURT OF VENUS

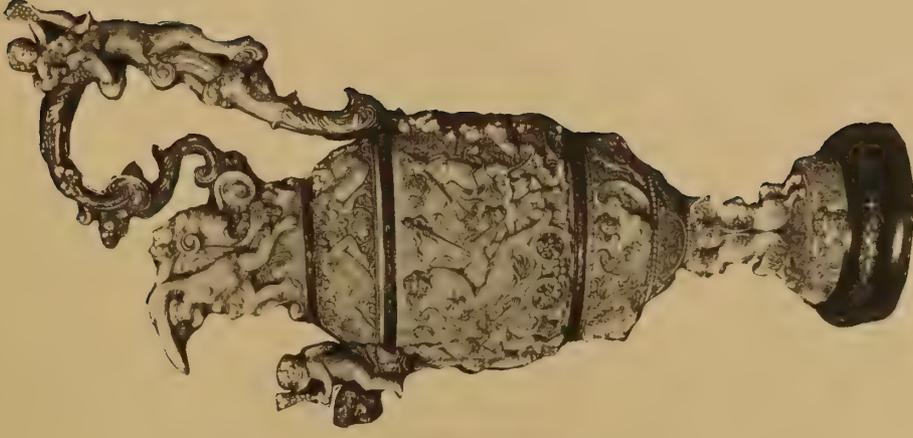
Similar to the preceding.

The Ewer. Bands of concentric groups of figures in various postures. The handle in part composed of metal, decorated with Venus and Cupid. Circular metal base.

The Dish. Venus reclines in the center; round her revolve bacchanals in sport and festival.

The ewer: Height, 21 inches.

The dish: Diameter, 20 inches.



No. 1092—BACCHANALE AT THE COURT OF VENUS

1094—HOMAGE PAID TO THE COUNTRY *Eighteenth century*

French. Enthroned in the center is a young woman in light robe; she is being crowned by a man who stands on the right. In the left foreground kneels a maiden who presents fruit and flowers. Behind are three men, of whom one holds a standard. At the back is a girl, seated. On a shaped black wood base.

Height, 12½ inches; of base, 5 inches.

1095—HERCULES, DEJANIRA AND THE CENTAUR NESSUS

The Centaur moves forward to the left, with the half-draped figure of Deianira standing on his back, as she looks round and amorously regards Hercules, who grasps her with his right hand, while he holds the club in his left. On an octagonal base.

Height, 20½ inches.

1096—A NYMPH AND A SATYR

Closely draped, except about the breast, with flowers in her hair and wearing a necklace, she disdainfully regards the satyr, who wears a wreath of vine leaves and has a bottle slung from his side. Cupid and a young satyr disport themselves in the foreground. On an oval base, with groups of corybantic figures in niches let into the front and back.

Height, 20 inches.

1097—DECORATIVE PLATEAU

Frederick II of Germany (1214-1250), and Scenes from his Conquest of Jerusalem in 1228. Eight main incidents in rounded panels, separated by ornamental partitions, with, in the center at the top, a portrait of Maximilian. In the bottom of the plateau, in an oval panel, the conqueror is seen to be approaching the gates of the sacred city. In part gilt.

Height, 28 inches; width, 36½ inches.

(Illustrated)



No. 1097.—FREDERICK II OF GERMANY, AND SCENES FROM HIS CONQUEST OF JERUSALEM

1098—DECORATIVE PLATEAU

Frederigo Barbarossa and his Army on the Third Crusade, and in the War with the Lombards. Octagonal in general form, with the corners rounded. The four scenes, in long oval sections, are separated by coat-of-arms. In the bowl is the main incident of the story. Placed within the top of a table and glazed.

Height, 28 inches; width, 37½ inches.

1099—IMPORTANT CASKET OF BONE AND INLAID WOOD

Italian. The carvings of bone are laid on the wood in strips, about 2 inches wide. Across the front run panels containing the arms of prominent Italian families. The cover is hinged and made in the form of a truncated pyramid.

Height, 26 inches; width, 30 inches; depth, 23½ inches.

1100—TRIUMPHAL CAR OF THE EMPEROR MAXIMILIAN I

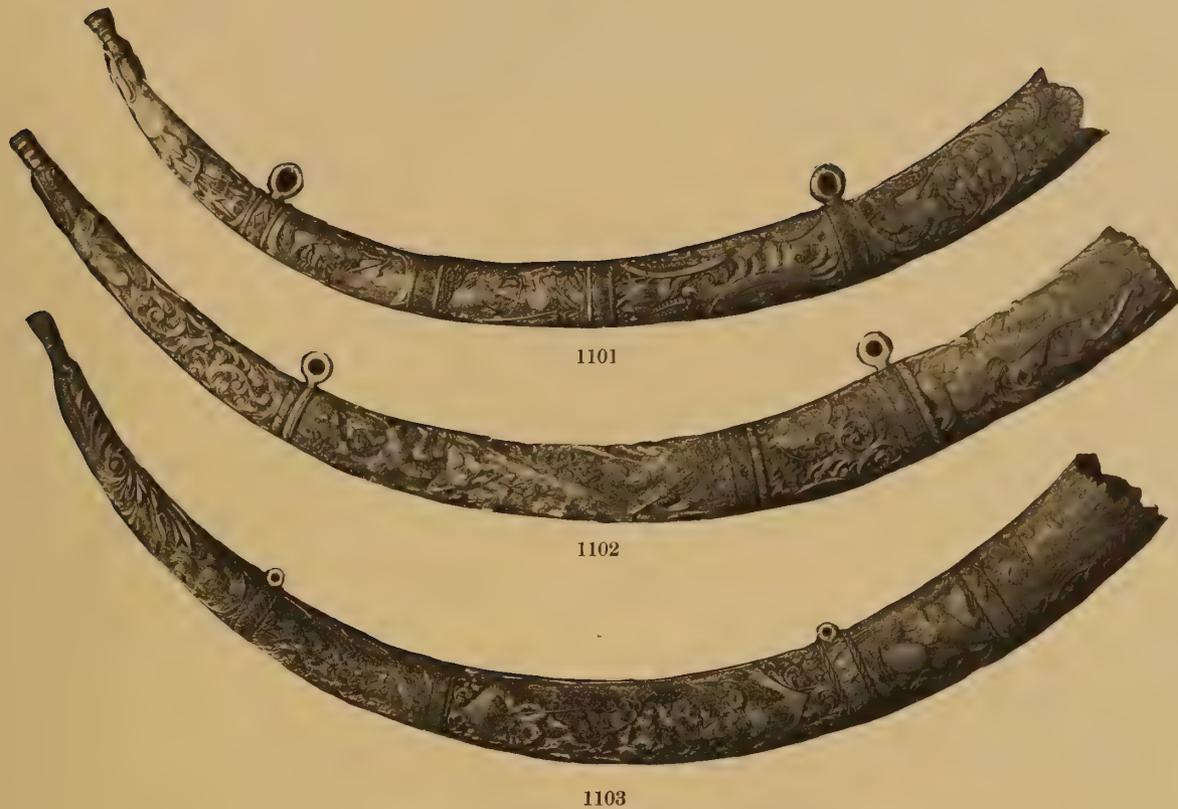
Sixteenth century

French. The elaborately decorated car is surmounted by columns, a canopy, an imperial crown studded with gems and ornamented with reliefs and all the paraphernalia of royal splendor. On the back seat, under the canopy, sits the Emperor with his wife, Mary of Burgundy, by his side. A little girl presents a bouquet to the King, and a page offers a wreath of palm leaves to the Queen. In the seat in front are Mary's father, Charles the Bold, on the left, Maximilian's father in the center, and Philip the Good of Burgundy (father of Charles the Bold) on the right. On the seat more to the front of the car are the mother, the daughter, and the second wife of Maximilian. In the foremost seat are two ladies-in-waiting, and between them is a herald who bears aloft the Emperor's standard. The wheels of the chariot are richly carved, and decorated with the eagle of the house of Austria, while in the front of it is a large shield carved with the Emperor's arms. The chariot is drawn by four spirited horses, gayly caparisoned, and ridden by two postilions.

Constructed of many pieces deftly joined together, the whole work is an amazing product of the craftman's art, and is in an absolutely perfect state of preservation.

Length, 72 inches; width, 15 inches; height, 36½ inches.

From the collection of the Countess of Ribiera.



1101—IVORY HORN, OR OLIPHANT

Carved with scenes of the chase. Decorated with scenes of the hunting of the deer and the wild boar, placed in successive and graduated panels, with the fleurs-de-lis of France and a portrait of Louis XIV. The mouthpiece formed out of the snout of a hound.

Length, 51½ inches.

1102—IVORY HORN, OR OLIPHANT

Carved with large scenes of hunting the boar, the stag and the bear. The fleurs-de-lis of France, with lions as supporters. The mouthpiece formed of an animal's head.

Length, 56 inches.

1103—IVORY HORN, OR OLIPHANT

Carved with scenes of the chase. Decorated with scenes of the hunting of the bear in continuous panels, with the portraits of Henri II and Francis I. The mouthpiece formed in the shape of the snout of a dog.

Length, 69½ inches.

1104—IVORY HORN, OR OLIPHANT

Carved with scenes of the chase. Decorated with hunting scenes, the legend of St. Hubert, and with portraits of Francis I and Henri II. The mouthpiece in the form of a trumpeter.

Length, 88 inches.

SIXTH AFTERNOON'S SALE

SATURDAY, MARCH 2, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1107 to 1268d, inclusive

ORIENTAL AND OTHER PORCELAINS

Collected by the late owner for decorative purposes and some as illustrations of antique reproductions.

1107—TWO DECORATED MONGOLIAN WINE CUPS *Tao Kuang*

The white interior sustains a lotus blossom and Buddhistic Vajra emblem, while the exterior is decorated with the seven paraphernalia of a *chakravartti* or "Universal sovereign," i.e., white elephant, wheel of law, etc., while the rim and base are bordered with the "Eight Precious objects" amid "Shou" characters of longevity. Bears the Mongolian mark "Baragon Tumed" (made for a prince who married a daughter of Emperor Tao Kuang).

Diameter, 3¾ inches.

1108—TWO DECORATED TEA BOWLS *Tao Kuang*

The exterior presenting an imperial yellow ground enamel with reserved swastika emblems held by fillets amid multi-colored cloud patches. These details alternate with four circular medallions that hold Chinese characters, Wan shou wên chang, in gold, meaning, "May you flourish for ten thousand generations without diminution." A bordering sustains the wave and rock motif in varied colors; dominated by pink and blue.

Diameter, 4 inches.

1109—THREE DECORATED DISHES *Tao Kuang*

Shallow round forms with low bases. The interior with plain white glazing, while the exterior border displays floral plants with rockeries and butterflies rendered in varied *famille rose* colors.

Diameter, 4 $\frac{1}{4}$ inches.

1110—CHRYSANTHEMUM DECORATED BOWL WITH COVER

Tao Kuang

Semi-eggshell porcelain, with white glazed body sustaining a delicately painted chrysanthemum motif with grasshoppers, rendered in varied colors of nature. The cover is similarly decorated. Bears red seal mark of the period.

Diameter, 4 $\frac{1}{4}$ inches.

1111—TWO DECORATED RICE BOWLS *Tao Kuang*

Showing plain white glazing on the interior, while the exterior is covered with an "imperial yellow" glaze of iridescent quality. Relieved by small plum blossom twigs delicately rendered in pink, amid which appear black and white sparrows.

Height, 4 $\frac{3}{4}$ inches.

1112—FLOWER DECORATED MEDALLION BOWL *Hsien Fung*

Peking porcelain; the yellow enameled exterior with superimposed emblems and lotus flower decoration, picked out in varied overglaze colors amid foliations and arabesque scrolls. Four white reserved medallions are separately painted with flowering plants. Bears four-character mark of its period.

Diameter, 5 $\frac{1}{4}$ inches.

1113—DECORATED RICE BOWL

Chia Ch'ing

Thin white porcelain; the decoration rendered in soft enamel colors of its period, showing mountain scenery with pavilion, pine trees, cascade and bridges, probably a famous beauty spot in China. The reverse side bearing four Chinese characters, meaning, "The purple peaks of western hills." The interior with coral-red decoration including a symbolical pine, citron and plum tree within a medallion. The rim is bordered in red and white *ju-i* head devices. Bears seal mark of its period.

Diameter, 5 $\frac{3}{4}$ inches.

1114—YELLOW DECORATED MEDALLION BOWL

Tao Kuang

Peking porcelain, with citron-yellow "graviata" ground sustaining four twigs with double peaches and filleted swastika emblems picked out in various colors. The four white reserved medallions uniformly present red peony flowers and asters, growing amid symbolical fungus. The interior with cobalt-blue decoration presenting kindred designs on white ground. Bears seal mark of the period.

Height, 5 $\frac{3}{4}$ inches.

1115—MILLEFLEUR BOWL

Chia Ch'ing

The interior showing a monochrome lapis-blue glaze, while the exterior presents the so-called *millefleur* motif in which may be noted varied blossoms in delicate light tones posed midst green foliage.

Diameter, 5 $\frac{3}{4}$ inches.

1116—YELLOW GRAVIATA MEDALLION BOWL

Tao Kuang

The exterior, with light engraved citron-yellow ground, sustaining flower and arabesque scroll devices together with four white reserved circular medallions which sustain delicately painted landscape subjects with habitations and human figures. The white interior sustaining an ornate stellated flower in varied colors.

Height, 5 $\frac{3}{4}$ inches.

1117—GRAVIATA MEDALLION BOWL

Tao Kuang

Peking porcelain, with deep rose enameled ground, sustaining varied blossoms and arabesque scrolls. The four reserved circular medallions are separately painted with art objects, lanterns, flower vases and tripods. The interior with deep cobalt-blue underglaze decoration on white ground, including four lanterns and a fanciful center medallion.

Diameter, 5 $\frac{3}{4}$ inches.

- 1118—GRAVIATA DECORATED MEDALLION BOWL *Tao Kuang*
 Peking porcelain, with dark rose-red ground, sustaining lotus flowers and arabesque scrolls, picked out in varied colors. The four circular medallions are separately painted with delicate landscape subjects including habitations and human figures. The interior sustains a conventional Buddhistic stellated floral device ending in lanceolations on white ground.
Diameter, 5 $\frac{3}{4}$ inches.
- 1119—DECORATED BOWL *Tao Kuang*
 White Ta Ch'ing porcelain, the exterior decoration in light overglaze colors showing various vegetables and flowers. Has white interior without mark.
Diameter, 6 $\frac{3}{4}$ inches.
- 1120—BLUE AND RED DRAGON BOWL *Tao Kuang*
 Rounded form, with scalloped edge. The exterior, with sapphire-blue enameled ground, sustaining a pair of coral-red and white dragons in pursuit of the flaming jewel.
Diameter, 6 $\frac{3}{4}$ inches.
- 1121—FLOWER DECORATED YELLOW BOWL *Tao Kuang*
 Flaring shape, with citron yellow ground; the exterior presenting a series of leafy scrolls and large lotus and tiger lily blossoms rendered in polychrome colors of the *famille rose* palette. Has white interior, relieved by the symbolical five bat (wu fu) motif in coral-red. Bears mark of its period.
Diameter, 7 $\frac{1}{4}$ inches.
- 1122—DECORATED ROSE-BACK PLATE *Nineteenth century*
 Eggshell porcelain; the white interior, with Cantonese decoration in *famille rose* enamels, presents carmine peony and chrysanthemum flowers with green stems freely painted over the white ground, together with a rim border. The reverse border is coated in a purplish *rose-du-Barry* soufflé glaze.
Diameter, 8 inches.
- 1123—TWO DECORATED ROSE-BACK PLATES *Nineteenth century*
 Deep shapes; eggshell porcelain; the *famille rose* decoration showing three roosters among pink peony flowers and blue rockeries. Bordered in green and red fretted diaper patterns. Reverse borders on each example sustaining a dark rose-toned soufflé glaze of the *rouge d'or* variety.
Diameter, 7 $\frac{3}{4}$ inches.

1124—DECORATED EGGSHELL ROSE-BACK PLATE

Nineteenth century

Deep shape; its foliated center panel presenting a Manchu lady with two boys, one of whom holds a lotus flower. The rich accessories including a large table filled with emblems, varied jars with gilding, including coral stick and peacock feathers. The picture panel is surrounded by a series of five borders, composed with diaper designs in pink and green, interrupted by floral and dragon medallions. The reverse side shows a solid pinkish coral toned border.

Diameter, 7 $\frac{3}{4}$ inches.

1125—DECORATED EGGSHELL ROSE-BACK PLATE

Nineteenth century

Shallow form, with four borders. The foliated white center showing a pair of mandarin ducks and peony flowers; an inner band with a pale blue "Y" pattern is followed by a second border composed with yellowish-green painted scrolls, while the third displays a pink honeycomb diaper pattern interrupted by six white vignettes that sustain flower and archaic dragon scrolls. The narrow rim border is finished with a green fret pattern. Has light glazed rose soufflé back.

Diameter, 8 $\frac{1}{2}$ inches.

1126—DECORATED EGGSHELL ROSE-BACK PLATE

Nineteenth century

Deep shape; with three wide borders, the center, with white ground, showing a rooster perched among peony and plum blossoms, painted in *famille rose* colors. An inner band, showing a pink and black honeycomb diaper pattern enclosed by green arabesques, is followed by a gilt "Y" pattern diaper border that is interrupted by four small oval vignettes with pink flowers, the pink honeycomb outer border being interrupted by four panels with archaic blue dragons. Has a monochrome rose-toned soufflé back.

Diameter, 8 $\frac{3}{8}$ inches.

1127—EGGSHELL SEVEN-BORDERED ROSE-BACK PLATE

Nineteenth century

Deep form; the leaf-shaped center presenting a Manchu lady seated and playing upon her Chinese stringed zither. The rich accessories including varied jars and a table with books, next to which appears a beaker with peacock feathers. The inner border, with black ground, showing pinkish coral flowers and gold scrolls. The remaining borders display blue honeycomb patterns, dragon scrolls and pink lotus flower vignettes, while the narrow scrolled outer border involves four floral vignettes on white ground.

Diameter, 8 inches.

- 1128—EGGSHELL ROSE-BACK PLATE *Nineteenth century*
 With the conventional seven borders and leaf-shaped picture panel; the Canton style decoration in *famille rose* colors and gilding; presenting a family group composed with a lady seated on her garden bench and watching over two boys who are playing with goldfish in jars.
Diameter, 8½ inches.
- 1129—EGGSHELL ROSE-BACK PLATE *Nineteenth century*
 Deep shape; with the conventional "seven borders" and picture panel; decorated in *famille rose* colors with gilding (Canton style) presenting a lady and her two boys amid rich surroundings, including table with art objects and flower jars.
Diameter, 8½ inches.
- 1130—TWO EGG SHELL ROSE-BACK PLATES *Nineteenth century*
 With the seven borders and lobed picture panels. Richly decorated, in Cantonese style, with *famille rose* colors and gilding, uniformly presenting a family group of ladies and young children who appear seated around a table.
Diameter, 8 inches.
- 1131—EGGSHELL SEVEN-BORDERED ROSE-BACK PLATE *Nineteenth century*
 The foliated white center, with gold bordering, enclosing a family group, painted in *famille rose* colors; two ladies and a child are depicted surrounded by rich accessories, among them a stand with various utensils and a jar with flowers. Of the varied borders, the widest is dominated by a pink honeycomb pattern, interrupted by floral and dragon vignettes, its reverse border presenting a solid pinkish coral-red glazing.
Diameter, 8½ inches.
- 1132—TWO EGG SHELL ROSE-BACK PLATES *Nineteenth century*
 Deep shapes, with varied borders, including a picture panel painted in overglaze *famille rose* colors and gilding, Canton style, uniformly depicting a lady and boys amid rich surroundings.
Diameter, 8 inches.
- 1133—TWO EGG SHELL ROSE-BACK PLATES *Nineteenth century*
 Deep shape, with two borders and picture panels in leaf form. The Canton style decoration, in *famille rose* colors and gilding, uniformly presenting groups of boys, one of whom plays with the goldfish, while the other studies with a young lady attendant.
Diameter, 8 inches.

- 1134—THREE EGGSHELL ROSE-BACK PLATES *Nineteenth century*
Medium deep shapes, with conventional seven borders and picture panels. Richly decorated in *famille rose* colors and with gilding. Cantonese style, uniformly presenting family groups amid rich surroundings.

Diameter, 8½ inches.

- 1135—DECORATED EGGSHELL ROSE-BACK PLATES
Nineteenth century reproductions

With conventional "seven borders." The Canton style overglaze decoration in *famille rose* colors, depicting a family group, composed of a Manchu lady and two youths who play with pet rabbits. The accessories in the picture panel including a table bearing flower vases, art objects and books. Nineteenth century reproductions.

Diameter, 8½ inches.

- 1136—EGGSHELL ROSE-BACK PLATE *Nineteenth century*

With the conventional "seven borders" and leaf-shaped panel. The Canton style overglaze decoration in *famille rose* colors and gilding, representing a lady seated on a garden bench watching over her two boys, who are playing around fish jars.

Diameter, 9 inches.

- 1137—EGGSHELL ROSE-BACK PLATE *Nineteenth century*

With the conventional "seven borders" and leaf panel. The Canton style overglaze decoration, in *famille rose* colors and gilding, depicting a lotus pond and garden scene with a family group, including a lady and three boys, one of whom has just caught a fish.

Diameter, 9 inches.

- 1138—EGGSHELL ROSE-BACK PLATE *Nineteenth century*

Seven-bordered; similar to the preceding, except for its yellow honeycomb border and band of purplish scale pattern.

Diameter, 9 inches.

- 1139—SMALL GLOBULAR JAR *Kuang-So*

Brown crackle glaze and medallions in underglaze blue.

Diameter, 2½ inches.

- 1140—MINIATURE DECORATED VASE *Tao Kuang*

Quadrangular form, with blue and gold decoration; the obverse and reverse sides with floral twigs showing coral-red and pink blossoms; the side panels bearing black poetic inscription on white ground.

Height, 3 inches.

1141—PAIR DECORATED JARS

European reproductions. Globular shape, with reticulated panels and decoration of floral designs and diaper patterns in various enamel colors.

Diameter, 4½ inches.

1142—SMALL DECORATED VASE

Tao Kuang

Pyriform, with flaring neck. A white surface is presented, with overglaze decoration in *famille rose* colors; showing a scholar seated under a pine tree beside a table with books, whose attendant is seen approaching with the floral emblem. A *rouge-de-fer* red disk appears on the neck, suggesting the noon hour.

Height, 5½ inches.

1143—PAIR DECORATED HEXAGONAL JARS WITH COVERS

European reproductions. Panels of openwork design enameled in low tones and the ground of pink diaper pattern.

Height, 6½ inches.

1144—PAIR ROSE-WATER SPRINKLERS

Reproductions in the style of Chinese rose soufflé eggshell specimens.

Height, 7½ inches.

1145—DECORATED BROWN AND YELLOW JAR WITH COVER

Chia Ch'ing

Ovoidal shape, with silver rim; presenting a conflict between dragon and carp. The fish is pictured rising from the waves, while the dragon appears above. The underglaze painting is executed in a brownish tone upon an imperial-yellow ground, in effect suggesting tortoise-shell clouding, with lustrous quality.

Height, 6¾ inches.

1146—TWO FAMILLE ROSE EGGSHELL PORCELAIN BOTTLES

Pear-shaped, with slender necks and everted lips. Glazed in *rouge d'or* (of a delicate *rose-du-Barry* tint), with white reserve panels, presenting circular, fan and scroll forms separately painted in Nankin style, including figure subjects and roosters amid flowers. Nineteenth century porcelain.

Height, 7¾ inches.

1147—DECORATED ROSE-DU-BARRY BOTTLE *Chia Ch'ing*

Pear shape, with receding tubular neck. With orange-peel surface, presenting a *rouge d'or glazing* with superposed red floral sprays freely dispersed over the body. Bears four-character mark in red.

Height, 7½ inches.

1148—SMALL DECORATED VASE *Tao Kuang*

Oviform. Decoration of mandarin figures, children at play and garden scene painted in brilliant colors.

Height, 7½ inches.

1149—DECORATED BOTTLE *Tao Kuang*

The overglaze decoration in varied colors on white ground, personifying "Old Age" seated upon a rock, attended by a youth. The accessories include a balustrade in the background with shrubbery. Above the figures appear two flying bats of happy omen.

Height, 8¾ inches.

1150—TWO FAMILLE VERTE JARS WITH ORIGINAL COVERS

Hsien fêng

High-shouldered oviform shapes. The overglaze decoration, on white ground, with vertical divisions in panel forms, presenting lotus flowers and fans, with floral jardinières on alternate sides. Finished at the shoulder by a brocaded lambrequin border with butterfly vignette. The rounded porcelain covers are decorated *en suite*.

Height, 9¼ inches.

1151—PAIR EGGSHELL BOTTLE-SHAPED VASES

French porcelain, in the Chinese style. Decorated, in colors of the *famille rose*, with mandarin figures and garden scenes in reserve panels, and peonies and chrysanthemums on a rose pink diaper ground.

Height, 10 inches.

1152—PAIR DECORATED JARS

European reproductions of Chinese eggshell specimens. Finely painted decoration of figures, chicken and flowers in reserve panels. Over a deep rose-color ground is a floral decoration in brilliant colors.

Height, 11½ inches

1153—DECORATED VASE

Chia Ch'ing

Globular-shaped body, with the neck and top in the shape of a Buddhistic monument, erected by the Mongols. The body is decorated with lotus flowers amid leafy scrolls and the eight Buddhistic precious objects, finely painted in brilliant enamel colors. A band of colors around the neck represents the grades of Mongol nobility. Bears seal mark of the period.

Height, 10 $\frac{1}{4}$ inches.

1154—PAIR EGGSHELL VASES

Oviform, with cap-shaped covers. French productions in the style of old Chinese. Reserve panels of Chinese landscapes executed in monotone, and a profusion of chrysanthemum and leafy scrolls, penciled in gold.

Height, 11 $\frac{1}{2}$ inches.

1155—PAIR EGGSHELL COVERED JARS

French productions in the style of Chinese. Richly and profusely embellished with mandarin ladies and children and various ornaments in reserve panels and peony sprays on a pink ground of diaper pattern, executed in the style of Chinese Yung Chêng rose-back plates.

1156—EGGSHELL LANTERN

Richly embellished with landscape, figures, birds, flowers and ornaments in reserve panels and floral designs over a diaper ground. Various border designs to correspond.

Height, 7 $\frac{1}{2}$ inches; diameter, 6 $\frac{1}{2}$ inches.

1157—ROSE-DU-BARRY GARNITURE

Consisting of two small beakers and three oviform jars with hat-shaped covers. Rose *soufflé* ground, with reserve panels of birds and flowers painted in brilliant enamel colors. The porcelain of semi-eggshell quality. Reproductions of Chinese specimens.

Respective heights, 8 and 6 inches.

1158—EGGSHELL LANTERN

Globular shape. Decorated with figures of the gods of longevity, immortality, happiness and their attributes, astride fabulous monsters. Painted in brilliant enamel colors of the K'ang-hsi *famille verte*.

Height, 8 inches; diameter, 6 $\frac{1}{2}$ inches.

1159—PAIR EGGSHELL JARS

In the Chinese style. Globular shape, with cap-shaped covers, and richly embellished with mandarin figures, garden scenes, flowers and border designs painted to resemble the decoration of the Yung Chêng rose-back plates.

Height, 9½ inches; diameter, 7 inches.

1160—EGGSHELL OVIFORM JAR

With cap-shaped cover. French production in imitation of Chinese. Richly decorated with mandarin, ladies and children, birds, flowers and ornaments, in reserve panels and floral sprays and crest on a pink ground of a diaper pattern, a style of decoration usually found on the finest Yung Chêng rose-back plates.

Height, 11 inches.

1161—DECORATED PEAR-SHAPED VASE

Chia Ch'ing

With trumpet-shaped neck, on which are two handles of bats, holding branches of the fruit of immortality. Decoration, which is painted in brilliant enamel colors, consists of a profusion of floral and leafy scrolls and the Buddhistic symbols. Underneath the foot a seal mark of the period.

Height, 11½ inches.

1162—GINGER JAR

Tao Kuang

Globular shape, with its original cap-shaped cover of clear white hard paste, and decorated in brilliant green with two five-clawed dragons amidst cloud forms and fire emblems, in pursuit of the sacred pearl. A band round the shoulder is composed of the eight Buddhist symbols and a border of gadroons encircles the foot.

Height, 11¾ inches.

1163—DECORATED JAR

Oviform, with broad mouth, fashioned in dense hard paste. The decoration, which is executed in the brilliant colors of the *famille rose*, depicts an emperor seated in a garden with his retinue, receiving presents from foreign ambassadors. Encircling the low neck are branches of peonies.

Height, 12 inches.

1164—IMPERIAL PRESENTATION JAR

Tao Kuang

Globular shape, on tall foot. Invested with an imperial yellow glaze and profusely decorated, in richly combined enamel colors and gilding, with numerous dragons amidst cloud forms and fire emblems. The cover surmounted by a mandarin button.

Height, 11 $\frac{3}{4}$ inches; diameter, 6 $\frac{1}{2}$ inches.

(Illustrated)

1165—PAIR OF HEXAGONAL-SHAPED JARS

Fashioned in designs of eggshell lanterns. An inner cylinder is surrounded by an outer casing composed of six panels of pierced designs and decorated with figure medallions, flowers and an incised fret border. The paste is of almost eggshell thinness.

Height, 14 inches.

(Illustrated)

1166—EGGSHELL LANTERN

Hsien-Fung

Globular shape. Richly decorated with a profusion of gourd and vine in enamel colors over a yellow ground and four reserve panels, each containing a five-clawed dragon and phoenix in gilding and brilliant enamel colors. Round the shoulder and foot, bands of key fret.

Height, 7 $\frac{1}{2}$ inches; diameter, 7 $\frac{1}{2}$ inches.

1167—EGGSHELL LANTERN-SHAPED VASE

Ch'ien-lung

Hexagonal shape, with reticulated panels and finely painted decoration of Chinese domestic scenes, flowers, diaper, fret and brocade designs. Has an inner cylinder.

Height, 13 $\frac{1}{2}$ inches.

1168—EGGSHELL PORCELAIN LANTERN

Nineteenth century

Hexagonal shape, with crenelated and openwork crowning at the top and base. The brilliant overglaze decoration, in *famille verte* colors on white ground, depicting Chinese sages that ride on the backs of mythical animals. K'ang-hsi style.

Height, 13 inches.

1169—PAIR DECORATED OVIFORM JARS

European copies of Chinese productions. Rose-pink ground, with reserve panels of chickens and flowers, painted in brilliant enamel colors.

Height, 13 inches.



1165



1164



1165

1170—PAIR BOTTLE-SHAPED DECORATED VASES

European copies of Chinese antique specimens. Decorated with the reserve panels of flowers and chickens and invested with a rose-color glaze over which is a floral decoration in brilliant enamel colors.

Height, 14½ inches.

1171—POWDER-BLUE BOTTLE WITH MEDALLIONS *K'ang-hsi* type

Globular body, with long slender neck. The powder-blue *soufflé* glaze, with deep mottled tone, sustaining a series of white reserved panels that are separately decorated in *famille verte* colors. Bears a leaf mark within double rings. Probably eighteenth century.

Height, 16¼ inches.

1172—FAMILLE ROSE PLANT JAR

Modern

Deep rounded shape; the exterior with pink *rouge d'or* ground and chrysanthemum flower sprays, presenting a series of white reserved panels in fan, scroll and double circular forms that are separately painted with the rooster and flower motifs, picked out in varied *famille rose* colors. The rim is bordered by a light turquoise-blue diaper pattern interrupted by elongated floral vignettes. Probably a Samson production.

Diameter, 14½ inches.

1173—DECORATED BEAKER-SHAPED VASE

Tao Kuang

The embellishment consists of reserve panels of flowers of the four seasons, birds and poems, painted in brilliant enamel colors of the *famille rose*. The imperial yellow ground is completely covered with a floral and leaf-scroll design painted in green, purple and pink.

Height, 18 inches.

1174—LARGE DECORATED BEAKER-SHAPED VASE

The body is decorated, in brilliant colors of the *famille verte*, with an interior and figures depicting an imperial ceremonial scene. On the neck is a figure of a mandarin archer and several children in a garden.

Height, 18 inches.

1175—LARGE DECORATED VASE

Tao Kuang

Cylindrical, with trumpet-shaped neck. Decorated in the style of *famille verte* with a garden scene, mandarin figures and a garden.

Height, 18 inches.

1176—BLACK HAWTHORN CYLINDRICAL VASE

Reproduction of an antique Chinese specimen. Decoration consists of a prunus tree in profuse blossom, birds, rocks and grasses painted in green, purple, yellow and white on a dense black ground.

Height, 21½ inches.

1177—BLACK HAWTHORN CYLINDRICAL VASE

Reproduction of an antique Chinese specimen, and similar to the preceding.

Height, 21¾ inches.

1178—DECORATED QUADRILATERAL VASE

With trumpet-shaped neck. Reproduction of a K'ang-hsi specimen. Decoration of the flowers of the four seasons, painted in low tones of the *famille verte* on a black ground.

Height, 20½ inches.

1179—DECORATED QUADRILATERAL VASE

Similar to the preceding, and a reproduction of a K'ang-hsi specimen.

Height, 20½ inches.

1180—TWO BLACK HAWTHORN BEAKERS *Nineteenth century*

Slender oviform bodies, with trumpet-shaped necks. A mottled dull black ground is presented, with reserved designs freely rendered in the form of flowering magnolia, peony and plum trees, spreading upward from the bases into the flaring necks above. The tree trunks are picked out in aubergine hue, and the foliage in varied tones of translucent greens, while the blossoms are done in coral-red, yellow and aubergine colored glazing, together with varied birds that appear amid the branches. Without mark.

Height, 19 inches.

1181—TALL DECORATED VASE *Tao Kuang*

Oviform, with flaring neck; the body supporting four lizard-like animals and the neck two "Fu-dog" handles. The decoration, in translucent *famille verte* colors, on white glazed orange-peel surface, presenting a group of scholars seated in converse around a rustic table under a pine tree. The accessories of the scene include table-stands with books and vases, while the reverse side shows other scholars together with Lao Tsize, the philosopher and god of longevity. The decoration on neck displays a landscape and figure, together with roaming goats.

Height, 23½ inches.

1182—LARGE DECORATED CHINESE PORCELAIN VASE

Oviform body, with *famille rose* decoration, presenting a group of four ladies and their two attendants, surrounded by three children. The accessories include a table filled with art objects and a parrot stand. (The decorated flower neck is repaired.)

Height, 27½ inches.

1183—FAMILLE ROSE GARNITURE

In the Chinese style.

(A) Jardinière. Semi-globular, with flanged lip. The decoration, in brilliantly colored enamels, consists of a netted design on a rose ground, with reserve panels of flowering plants, rocks and birds.

Height, 19 inches; diameter, 24 inches.

(B) Pair of covered jars. Octagonal. The covers surmounted by kylins. The decoration consists of an all-over floral pattern on a gilt ground and white reserve panels with alternating decoration of flowers and figures in brilliantly colored enamels.

Height, 38 inches.

BLUE AND WHITE

1184—BLUE AND WHITE BOTTLE

Tao Kuang

Pear shape, with cylindric neck. The cobalt-blue decoration presenting two scrolling dragons midst cloud and nebulae forms on white ground. Has teakwood stand.

Height, 4 inches.

1185—BLUE AND WHITE JAR

Chia Ch'ing

Low oviform; semi-soft paste. The cobalt-blue decoration presenting an island landscape with hills and habitations, including figures of fishermen, boat and flocks of birds. Has carved teakwood cover and stand.

Height, 6½ inches.

1186—BLUE AND WHITE VASE

Tao Kuang

Bulbous pear shape, with dragon handles. The cobalt-blue decoration under the pellucid glaze presenting numerous flying bats midst symbolical cloud patches. Foot underneath bears a four-character Hall mark, "Made in the imperial halls."

Height, 7¼ inches.

1187—BLUE AND WHITE GOURD

Chia Ch'ing

The ovoidal lower section sustaining three twigs with symbolical fruit, including pomegranate, "Buddha's-hand" citron and peaches, while the bulbous upper section sustains other twigs with fruit. The shoulder and intermediate neck are surrounded by a series of fanciful narrow borders. Bears double ring mark.

Height, 7½ inches.

1188—BLUE AND WHITE GINGER JAR

Chia Ch'ing

Ovoid shape, with deep cobalt-blue decoration, presenting a mountain landscape with habitation, fishermen and boats. Has stand and carved teakwood cover bearing a "Shou" character and encircling five bats.

Height, 7¼ inches.

1189—BLUE AND WHITE VASE

Tao Kuang

Quadrangular (ts'ung) shape, with orange-peel surface; the cobalt-blue decoration presenting landscape scenery on the four sides, with mountains, fir trees, habitations, and lake with boatmen. The low circular neck is decorated with blue bamboo twigs.

Height, 8¾ inches.

1190—BLUE AND WHITE BRUSH JAR

Chia Ch'ing

Low cylindric (pi-tung) shape. Soft-paste porcelain, with pronounced crackle. The brilliant cobalt-blue painting presenting mountain landscape, with pavilions, figures and pleasure boats.

Height, 6 inches; diameter, 7 inches.

1191—BLUE AND WHITE VASE

Chia Ch'ing

Oviform, with flaring neck. The cobalt-blue decoration consisting of peony, chrysanthemum and lotus blossoms rendered in varied tones of blue on the pellucid white ground. The reverse showing a twig of bamboo foliage.

Height, 15½ inches.

1192—BLUE AND WHITE BEAKER

Chia Ch'ing

Trumpet-shaped neck. The cobalt-blue decoration presenting a sacred white elephant that is being washed down by attendants,—in ancient ceremonial style of the East. The underglaze painting is completed with rockeries and tall palm trees. A poetic inscription near the top completing the details.

Height, 18½ inches.

EUROPEAN PORCELAINS

1193—PAIR OF CAPO DI MONTE PORCELAIN FIGURES

Modeled figures of Italian beggars, of porcelain colored naturalistically. One, an old man leaning on a crutch with red coat and green hat; the other, a young woman with red bodice, purple skirt and green apron. She has a child in her arms, one on her back and another standing at her side. On square bases. Mark: Crowned N. in black.

Height, 5½ inches.

1194—PAIR OF GERMAN PORCELAIN BIRDS

Pair of parrots, brightly colored in red, green and blue, and perched on tree trunks. On white glazed pedestals entwined with raised and colored peaches and flowers.

Height, 8 inches.

1195—PAIR OF LUDWIGSBURG PORCELAIN FIGURES

Eighteenth century

Shepherd and shepherdess. The youth, in rose-colored coat and yellow knee breeches, extends a bird toward the other figure. The girl, in green jacket and flowered white skirt, wears a leather pouch over one shoulder and has a lamb at her side. Both with tree-trunk supports and on scrolled and gilded bases. Mark: Crowned script T.

Height, 9½ inches.

1196—PAIR OF GERMAN PORCELAIN FIGURES

Style of eighteenth century

Shepherd and shepherdess, modeled in porcelain and colored naturalistically. The shepherd, in flowered coat, rose-colored waistcoat and black knee breeches, with lamb at his side, stands with outstretched hands. The shepherdess, a white kerchief over her head and wearing a rose-colored bodice and flowered white skirt, carries flowers in her apron and has a lamb at her side. Both with tree-trunk supports and on scrolled gilt bases. Mark: Crossed swords in blue.

Height, 10 inches.

1197—PAIR OF DRESDEN PORCELAIN FIGURES

Style of eighteenth century

Shepherd and shepherdess, modeled in porcelain and glazed white. The shepherd stands playing his pipes, and wears a skirted coat and knee breeches. The shepherdess is seated, wearing a square-cut bodice and skirt. At her bare feet is a basket of apples, and behind her a child rides a hobby-horse. Both on oval rocky bases. Marks: Crossed swords and star.

Height, 10 inches.

1198—PAIR OF DRESDEN PORCELAIN GROUPS

Style of eighteenth century

One, a group of children playing see-saw on a broken Ionic column. At the back is a terminal figure of a young girl. The other, a group of children playing. One, a girl, is mounted on stilts, with a boy lying on the ground in front of her. At the side a girl fills her hat with fruit from a pear tree. Terminal figure in the background. Both glazed in white and on oval bases.

Height, 11 inches.

1199—ENGLISH "BLUE JOHN" VASE

Eighteenth century

Vase of Derbyshire Spa, known as "Blue John." Pear-shaped body, with tazza-shaped finial. On square Spa pedestal, with black marble cornice and base. (Repaired.)

Height, 13 inches.

EUROPEAN BRONZES

1200—PAIR OF ITALIAN BRONZE STATUETTES

Style of sixteenth century

"The Prisoner and His Captor." Figures of two Centaurs. One bearded, with his hands tied behind his back; the other, clean shaven and bearing a club. On shaped bases of red marble.

Height, 8½ inches.

1201—AMERICAN BRONZE STATUETTE

By Bessie Potter. Contemporary. Figure of a young girl seated in a wickerwork chair and reading a book. Signed, "BESSIE POTTER."

Height, 9 inches.

1202—PAIR OF FRENCH BRONZE STATUETTES

Figures of pacing horses wearing girths and bridled. On square bases of Giallo Antico marble.

Height, 10 inches.

1203—FRENCH BRONZE VASE

Shaped as a tree trunk, with looped handles formed by the branches. At the foot stands the figure of a nude woman holding out a bunch of flowers.

Height, 13½ inches.

1204—PAIR OF FRENCH BRONZE FIGURES

One, of a male faun, girdled with flowers and a robe of skin, drinking from a leather bottle; the other, of a female Bacchante, wreathed with flowers and with a girdle of drapery, holding a cluster of grapes. On the ground are a cymbal and a vase. Both with tree-trunk supports and on circular bases of red marble.

Height, 17½ inches.

(Illustrated)

1205—LION CRUSHING A SERPENT

By A. L. Barye (1795-1875). Modeled in 1832-33. Reduction by Barye of his famous colossal group, still standing in the gardens of the Tuileries, Paris. Signed on its base, "BARYE."

Height, 10½ inches; length, 14 inches.

(Illustrated)

1206—LORD BYRON'S CLOCK

Early nineteenth century

French ormolu clock. Enameled dial set in square pedestal, the face decorated in relief with a wreath and a basket of flowers and surmounted by three modeled swans. At either side are modeled figures: on the right, a young woman, in high-waisted dress and plumed head-dress, playing a guitar; on the left, a youth in cloak, knee breeches and plumed hat playing a flute. The base is decorated with panels of festoons and Putti at the sides and a lyre and cornucopiæ in the center.

The front of the clock is engraved with the inscription, in Roman letters, "Lord Byron's Clock," the back, in script, with the inscription: "Lord Byron's clock, bought by Senhor de Mendonca, Brazilian Minister at Washington, D. C., June 12th, 1892, at the sale of the effects of the late Robert Francis Cooke, partner of John Murray, Byron's publisher. Sotheby, Wilkinson and Hodge, auctioneers, London. Bought by George A. Hearn, April 25th, 1899, at the Mendonca sale, under the management of the American Art Association, New York."

1207—ENGLISH SILVER BRONZE STATUETTE

Figure of St. George shown as a knight in armor, on horseback and carrying a spear. He is riding over the dragon, which lies on its back on the ground. Square rocky base of bronze.

Height, 17 inches.

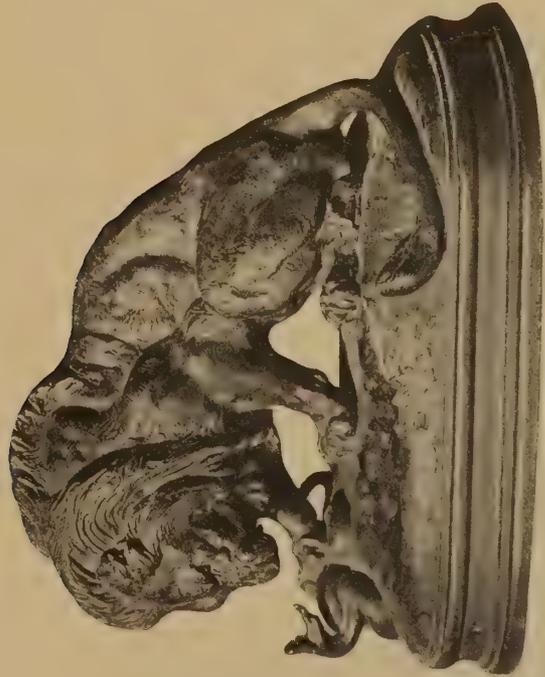
1208—AMERICAN BRONZE STATUETTE

By R. T. McKenzie. Contemporary. Standing figure of a nude athlete. Square bronze base. Signed, "R. Tait McKenzie."

Height, 17 inches.



1204



1205



1204

1209—FRENCH GILDED BRONZE TERMINAL FIGURES

Style of eighteenth century

The Four Seasons. On tapering square pedestals, with molded bases and paneled with flowers, wheat, grapes and a flame, to indicate the seasons. Spring is shown as a young woman holding a flower in her hand, Summer as an older woman carrying a sheaf of wheat, Autumn as a bearded man holding a bunch of grapes, and Winter as an old bearded man dressed in a skin tunic.

Heights, 12 inches.

1210—PAIR OF FRENCH BRONZE TWO-HANDLED VASES

Pear-shaped bodies, with incurved necks, molded rims, incurved stems, circular feet, square bases and acanthus-leaf scrolled looped handles. The necks and rims are fluted, the stems decorated with acanthus leaves and the feet encircled by wreaths of laurel leaves. Finished with a green patina and gilded.

Height, 20½ inches.

1211—THE BLACKSMITH

By Bastin. Contemporary. Figure of a young man with bare head and wearing a large leather apron. He leans with his hammer on an anvil and looks critically at a trefoil-shaped finial of iron which he holds in his hand. On oval base and rectangular pedestal of green marble, marked "Le Forgeron par Bastin."

Height, 20½ inches.

1212—BELGIAN BRONZE STATUETTE: A MINER

By S. Jeener. Contemporary. Figure of a miner, the upper part of his body bare, wearing loose trousers and a soft hat and carrying a pick in the right hand. On a square rocky base of bronze. Signed, "SOLE JEENER."

Height, 22 inches.

1213—PAIR OF FRENCH BRONZE STATUETTES

Copies of the "Marly horses." Rearing horses without saddles, led by two nude youths. On bronze bases. Signed, "COUSTON."

Height, 20 inches.

1214—ITALIAN BRONZE LION

Figure of a statant lion with his forepaws resting on an open book. Rectangular bronze base.

Height, 12½ inches; length, 20 inches.

1215—PAIR OF BRONZE STATUETTES

“The Bacchantes.” One, a figure of a male Bacchant, with vine-leaf girdle and wreath of grapes and vine leaves, standing and holding a goblet in the left hand and a ewer in the right; the other, a figure of a female Bacchante, nude and wearing a wreath of vine leaves, standing with outstretched arms. On bronze bases and cylindrical pedestals of white marble mounted with ormolu.

Height, 25 inches.

1216—BELGIAN BRONZE STATUETTE

By H. Bonquet. Contemporary. Figure of a standing Satyr, bearded, crowned with vine leaves and wearing a girdle of vine leaves. On round rocky base of bronze and pedestal of white-veined green marble. Signed, “H. BONQUET.”

Height, 22½ inches.

1217—FRENCH BRONZE GROUP

“Pan and the Nymph.” Figure of Pan, seated at the foot of a tree blowing his pipes. Behind him a nude nymph approaches to tickle his ear with an ear of wheat. Below is seated an infant faun. On the trunk of the tree are hung a cymbal and a tambourine. Oval bronze base.

Height, 22 inches.

1218—PAIR OF FRENCH BRONZE GROUPS: TWO FAUNS

By Claude Michel (known as Clodin) (1745-1815). Style of eighteenth century. One, a figure of a male faun seated on a tree trunk with a basket of fruit. His hair is wreathed with vine leaves and on his knee he dances an infant faun. At his knee stands a Putto looking into his face. The other is a female faun seated on a rocky mound, with an infant faun on her knee and a Putto standing by her side and looking upwards. On oval bases of bronze. One signed, “CLODION.”

Height, 22 inches.

1219—FRENCH BRONZE STATUETTE

Eighteenth century

Figure of a Roman emperor, with one hand uplifted. He wears a steel breastplate embossed with figures in relief, and carries a mantle thrown over his left arm. On square pedestal with molded cornice and base, the sides set with panels of Boulle inlay.

Height, 25½ inches.

1220—"THE SMITH"

By C. Meunier (1831-1905). Figure of a workman, with upper part of the body bare. He wears a soft hat and leather apron and his feet are protected by leather shields. In his right hand he carries an iron bar. On square bronze base. Signed, "C. MEUNIER."

Height, 26½ inches.

1221—"THE FISHERMAN"

C. Meunier (1831-1905). Figure of a bearded man, standing with feet apart and his mouth open as though hailing. He wears a "sou'wester" oilskin hat, an oilskin jacket, and wide trousers tucked into high sea boots. Between his feet is a flat fish. On square base of bronze. Signed, "C. MEUNIER."

Height, 33 inches.

1222—BRONZE STATUETTE

"Le Forgeron." A muscular man, nude to the waist, is forging a piece of iron on an anvil. Dull brown patina. Signed, "JEAN LAMBREAUX."

Height, 38 inches.

1223—MARBLE FONT AND PEDESTAL

The former of close-grained red marble, with griffins and shell-shaped ornaments of bronze; the latter of Siena marble, with female caryatids and scroll feet which are surmounted by winged lions in bronze.

Height, 6 feet 8 inches; diameter, 1 foot 11 inches.

FRENCH TAPESTRY AND OTHER FURNITURE

1224—BOULLE BRACKET CLOCK

Louis XIV. The shaped case is ornamented with brass and tortoiseshell, and has cast and chiseled bronze mounts. The top is surmounted by a figure of Time.

Height, 6 feet 6 inches.

1225—TWO ARMCHAIRS

Hepplewhite style. Satinwood, with a painted decoration of flowers.

1226—MAHOGANY ARMCHAIR

Empire style. With curved arms and ribbed top rail, with ornamentation of gilt and gilt-bronze. Upholstered in blue plush with scroll and Napoleonic bee embroidered in brown, tan and white.



1227—GOBELINS TAPESTRY SCREEN

Louis XV style. The frame is gilded and carved in a scroll motif and ornamented with flowers in relief. The top rail has a plumed ornament. Scroll supports. The tapestry panel is divided into two parts; the upper portion shows a youthful musician standing near a stone pedestal surmounted by a vase, and scattered about him are gardening utensils. Signed, "Neilson." The lower portion has a design of waterfowl and flowers. Framed with flowers and scrolls on a pink ground. The colors are low and harmonious. Red silk damask back.

Height, 5 feet 8 inches; width, 2 feet 7 inches.

1228—CARVED AND GILDED WOOD SCREEN

Louis XIV style. With ornamentation of flowers and scrolls. Aubusson tapestry panel, with vase of flowers in low tones on an écreu ground. Bracket feet.



1229—PAIR OF BERGÈRES

In the Louis XV style. The frames are gilded and carved in acanthus-leaf scroll and bell-shaped flower designs. Covered with Beauvais tapestry, with the subjects framed in leaf scrolls and flowers. The colors predominating are brown, blue, pink and yellow. The back panel of one bergère shows a pastoral subject, and on the loose cushion are two goats beside a pool. The back of the other portrays two children beneath a tree, and on the cushion seat is a subject taken from La Fontaine's Fables, "The Wolf and the Lamb."

1230—TAPESTRY AND GILT WOOD SETTEE

In the Louis XV style. To correspond with the preceding Bergères. The back panel has a pastoral scene, a sheep and shepherdess with her companions, and the seat depicts a pack of dogs attacking a wolf.



1231—SET OF SIX ARMCHAIRS COVERED WITH TAPESTRY

Louis XV style. To correspond with Settee, No. 1233. Carved and gilded frames, with designs of scrolls, leaves and flowers. Covered with Beauvais tapestry, with the subjects on the backs and seats framed in flowers and fruit: (a) A young girl carrying a basket of flowers, and nearby a gate and stone fence is the subject shown on the back, and on the seat is a subject from La Fontaine's Fables, "The Lion and the Gnat." (b) On the back is shown a youthful fisherman, with pail on his shoulder, and on the seat two goats by a pool. (c) The back with picture of a girl carrying a basket, and the seat with a subject from La Fontaine's Fables, "The Stag Viewing Himself in the Stream." (d) On the back is portrayed a small boy leaning on a tree trunk, and on the seat one of La Fontaine's subjects, "The Fox and the Grapes." (e) A young girl with staff in hand beside an arbor is depicted on the back, and on the seat one of La Fontaine's Fables, "The Hare and the Tortoise." (f) On the back is shown a young woman beside a dolphin fountain, and on the seat two swans.

1232—SET OF SIX TAPESTRY ARMCHAIRS

Louis XV style. To correspond with the preceding Chair, and to Settee, No. 1233. The frames are gilded and carved in designs of scrolls, leaves and flowers. Covered with Beauvais tapestry, with the subjects framed; those on the backs with flowers, and those on the seats with flowers and fruit: (a) A youthful hunter gazing regretfully at a dead bird is portrayed on the back, and on the seat, a dog and two ducks. (b) On the back is shown a small gardener with sickle in hand, and on the seat a subject taken from La Fontaine's Fables, "The Fox and the Stork." (c) The design on the back is a barefoot boy beside an urn-shaped vase, and on the seat two leopards. (d) The subject portrayed on the back is a little maid nearly in tears over an overturned basket at her feet, and on the seat a heron seeking a meal in a small pool. (e) On the back are depicted a young shepherdess, with basket and wand, and nearby two sheep, and on the seat a goat suckling a kid. (f) A barefoot boy with bird is shown on the back, and on the seat a dog pointing a pheasant.

1233—TAPESTRY AND GILT WOOD SETTEE

Louis XV style. To correspond with the preceding Armchairs. Carved and gilded wood frame. Covered with Beauvais tapestry, with designs of cupids fishing shown on the back, and on the seat, hounds attacking a stag.

(Illustrated)

1234—ARMCHAIR

Louis XV. Covered with old Beauvais tapestry, with design of vases of flowers in red, green, yellow and white on a buff ground. Carved and gilded wood frame with the back winged and the arms closed.

From the Charles P. Yerkes Collection.

1235—OVAL SMALL TABLE

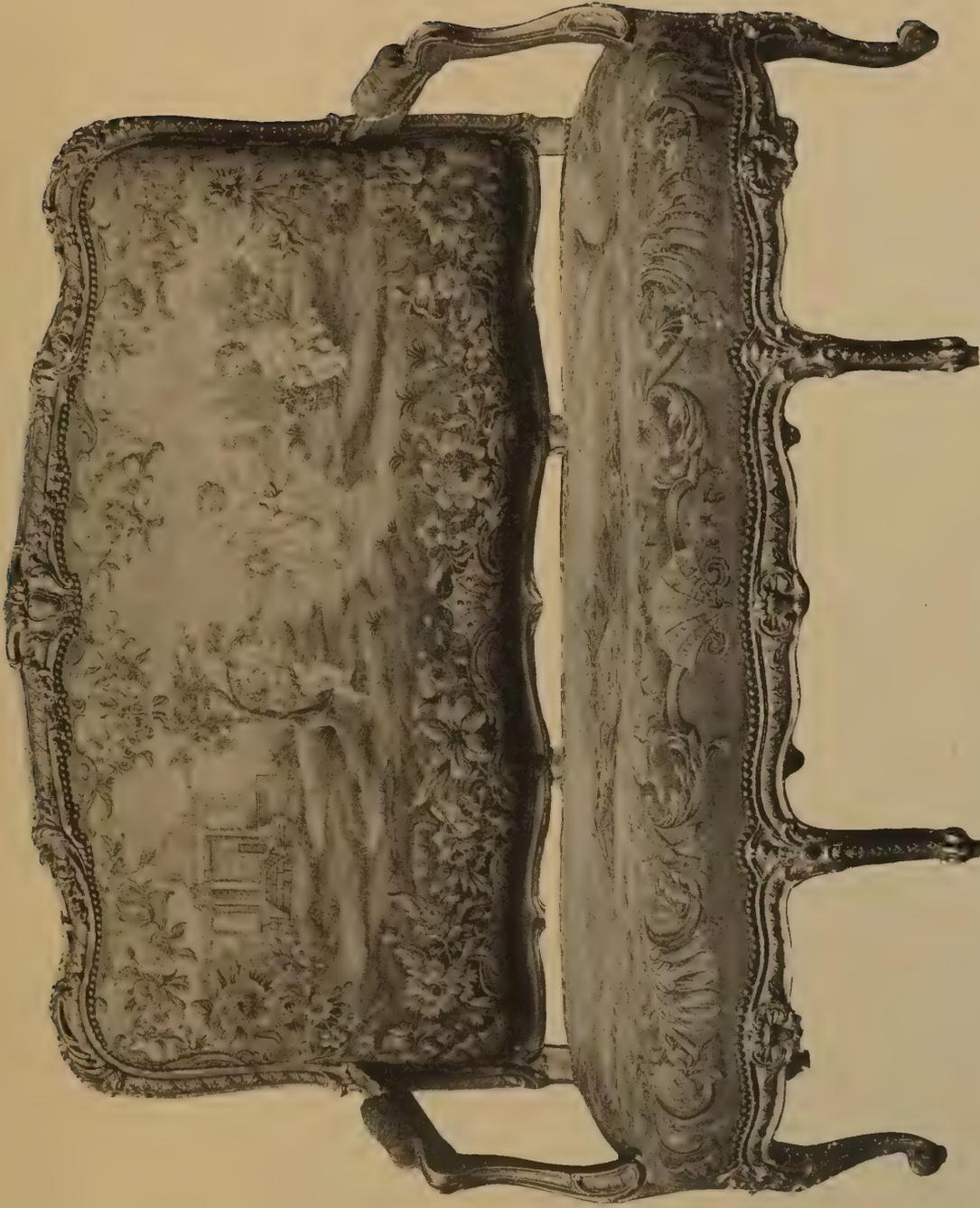
Style of Louis XV. Of mahogany, with inlays of natural and stained woods and mother-of-pearl. The decoration of the top is marquetry inlay of a castle, river, bridges and houses. Cast, chiseled and gilded mounts. Has one drawer and a pull shelf.

Height, 29 inches; length, 24 inches.

1236—CENTER TABLE

Italian, sixteenth century Milanese style. Ebony, ornamented with panels of ivory inlaid with ebony. The designs consist of griffins, cornucopiæ, fauns, scrolls and masks. Four pedestal-shaped legs and X-underbrace.

Length, 4 feet 3 inches; width, 2 feet 7 inches.



No. 1233—SETTEE IN TAPESTRY IN CARVED AND GILT WOOD

1237—CENTER TABLE

French. Louis XIV style. Copy of a table in the Louvre. Of carved and gilded wood. The skirt with arches and leaves, and in the center a mask. At either end are four legs, in pairs, of vase and scroll designs and with mask centers. Elaborately carved X-underbraces which have a shell-shaped ornament at the center.

Length, 5 feet 6 inches; width, 2 feet 7 inches.

1238—ELABORATE ROLL-TOP SECRETARY

In the style of Louis XV. Mahogany, elaborately ornamented and mounted on all sides with cast, chiseled and gilded bronze. The decoration consists of moldings and plaques of leaf, dart and quill designs. The top has a pierced gallery rail, and at either side are leaf moldings terminating in two candle branches. Has numerous drawers.

Height, 4 feet 7 inches; length, 4 feet 7 inches; depth, 2 feet 7 inches.

1239—PARQUETRY COMMODOE

Louis XV style. The massive mounts of cast, chiseled and gilded bronze are branches of oak which rise from the leaf-shaped feet. Figures of boys recline in the branches and there are numerous birds. In the lower center is a vase-shaped burning lamp. Has two drawers. *Brèche violette* marble top.

Height, 2 feet 11 inches; length, 4 feet 10 inches.

1240—MASSIVE MAHOGANY THRONE ARMCHAIR

Empire style. The heavy arms terminate in winged lions and the back has sphere terminals. Upholstered in red plush, with embroidered designs of the Napoleonic bee and scrolls.

TEXTILES, TAPESTRIES AND RUGS

1241—TWO ESCUTCHEONS

One with an eagle, and three stars above, framed in leaf scrolls and surmounted by a papal hat. The other, larger, with a lion rampant framed in leaf scrolls and with papal hat above.

1242—ANTIQUÉ EMBROIDERED BANNER AND COPE HOOD

Italian, sixteenth century. The former with a circular medallion of a bishop with crozier and kneeling suppliant framed in leaf spray. The latter with applied embroidery of a bird and flowers.

1243—PAIR OF ANTIQUE EMBROIDERED PICTURES

French. "The Ascension" and "Nativity" are depicted in gold and silver bullion threads and colored silks. Framed.

Height, 14 $\frac{3}{4}$ inches; width, 10 $\frac{3}{4}$ inches.

1244—NEEDLEWORK PICTURE

French. Two birds in a nest beside a basket of flowers. All in solid work in low tones on a cream-white silk ground. Framed.

Height, 9 $\frac{1}{2}$ inches; length, 15 $\frac{1}{2}$ inches.

Note: This piece is said to have been embroidered by a maid-of-honor of Marie Antoinette.

1245—ANTIQU EMBROIDERED PICTURE

French. Eighteenth century. Beneath a large tree is an angel presenting a crown of thorns to a saint kneeling before an altar upon which are a skull and open book. In the distance are mountains. The entire picture is in solid work in pale yellow, gold, black, brown and blue. With antique carved wood frame.

Height, 19 inches; length, 22 inches.

1246—PANEL OF ANTIQUE NEEDLEWORK

Early sixteenth century. Red silk, with applied ornamentation of leaf scrolls and flowers in gold and sequins, and with circular medallion depicting "The Annunciation," which is in solid embroidery in colored silks and gold threads.

Height, 21 $\frac{1}{2}$ inches; width, 17 inches.

1247—OLD ENGLISH NEEDLEWORK PANEL

Charles II period. Seventeenth century. With applied designs of three young women in a central medallion. Bordering the top and bottom are numerous figures, lords and ladies, animals, birds, trees and flowering plants in applied tapestry needlework and narrow ribbons. Framed.

Height, 22 inches; width, 22 $\frac{1}{2}$ inches.

1248—OLD EMBROIDERED PICTURE

All-over embroidery depicting Christ falling under the weight of the cross in floss silks. Embroidered signature, "Othaus Schiacciane." Framed.

Height, 25 inches; width, 21 inches.

1249—NEEDLE PAINTING

St. Denis and two angels. A variation of the usual portrayal of the subject. Skillfully embroidered in low-toned silks. Framed.

Height, 15 inches; width, 11 inches.

1250—GOBELINS TAPESTRY PANEL

The design consists of a vase of flowers on a marble table, in the manner of the eighteenth century Dutch School of painting. Framed under glass.

Height, 3 feet 8 inches; width, 2 feet 11½ inches.

1251—PERSIAN SILK AND WOOL RUG

Closely woven. Cream-white ground with meander pattern of lotus flowers and tendrils in red, pale blue, yellow and light olive-green. One wide and two narrow borders. Framed in mahogany under glass.

Length, 5 feet 10 inches; width, 4 feet.

1252—ALTAR FRONTAL

Italian. Seventeenth century. Bold design of foliations and large flowers of numerous varieties embroidered in low-toned floss silks on cream-white silk. Gallooned, and with a band of silver lace. Framed in mahogany under glass.

Height, 3 feet 2 inches; length, 6 feet 10 inches.

1253—EMBROIDERED RED VELVET PANEL

Turkish. Seventeenth century. Tambour stitch. Fashioned to simulate a prayer rug. The prayer panel with ornamentation of vase of flowers. Has one wide border, with a repeat design of vases of flowers and two narrow borders. The elaborate embroidery is carried out with gold and silver threads and colored silks. Framed in mahogany under glass.

Height, 6 feet; width, 3 feet 10 inches.

1254—PANEL OF ANTIQUE NEEDLEWORK

Spanish. Early eighteenth century. On a solid embroidered background of gold bullion threads are palmettes and flowers of many kinds and hues in floss silks of harmonious tones. The border is similar, but the background is of silver bullion threads. Gold galloon edge. Framed under glass.

Height, 8 feet 8 inches; width, 5 feet 4 inches.

1255—PANEL OF FRENCH RENAISSANCE NEEDLEWORK

The center of petit point with numerous designs and diverse subjects. The Goddess of the Hunt is shown receiving a boar's head on a salver, while numerous hunters and huntresses appear in other parts of the composition. There are columned arcades and formal gardens with playing fountains, above which is the Holy Spirit. Gros-point border, with a red ground, frames the top and sides, and at the upper corners are coats-of-arms. The colors predominating are yellow, blue, brown and green on a black ground. Framed in mahogany. Under glass.

Height, 7 feet 7 inches; width, 5 feet 6 inches.



1256—SEVENTEENTH CENTURY FLEMISH TAPESTRY

On the left, sitting on a bench and lighting a long-stemmed clay pipe, is a young man in red cap and blue jerkin. At one side is an overturned cask on which are the remains of his lunch, and on the other side is a large jug. In the middle foreground grow large-leaved plants, and trees are on either side. Farther away is a palace with many fountains and a formal garden. Greens, blues and browns predominate. Border of vases, quivers, scrolls and torches.

Height, 9 feet 10 inches; width, 10 feet 4 inches.

1257—SEVENTEENTH CENTURY VERDURE TAPESTRY

Aubusson. A wooded landscape with a rushing stream and many small islands is shown. Slightly to the left is a spaniel retrieving a goose and in the distance, a hill town. Border of flowers, fruits and birds.

Height, 8 feet 2 inches; width, 9 feet 8 inches.

1258—FLEMISH VERDURE TAPESTRY

Late seventeenth century. In the foreground are three gardeners; one, in red coat and blue trousers is seated on an overturned tub, while another is standing nearby, lighting his pipe, and a third is seated beside a cask on which are a jug and glass of wine. In the distance is a castle with formal garden and fountains. On the upper left is a grove of trees. Signed C. W. at the lower right. Framed.

Height, 6 feet 6 inches; width, 7 feet 2 inches.

1259—FLEMISH TAPESTRY

Late seventeenth century. On the right are three musicians, and in the distance a castle beside a river where ships are at anchor. On the left is a shepherd with blue coat listening to a piper who wears a blue jerkin and red trousers. In the far distance can be seen a town with a five-arched bridge spanning the river. Signed C. W. at the lower right. Framed.

Height, 7 feet; width, 7 feet 2 inches.

1260—PAIR OF VERDURE TAPESTRY PANELS

In the foreground are flowering plants, and just beyond a heron in a pool, in brown, écru, green and various shades of blue. The panels are very similar in design.

Each: Height, 9 feet 10 inches; width, 5 feet.

1261—FOUR PANELS OF AUBUSSON TAPESTRY

Pastoral subjects: (a) Two children in a wheat field have been interrupted in their work by the discovery of a flock of quail. The little girl has caught a quail in her hands and the mother-bird and other three young ones are making every effort to escape. (b) A small boy is feeding grapes to a lamb while the girl stands to the right watching. (c) Two children have captured a rabbit and their small dog is much excited over the fact. (d) By the side of a stream sits a small girl drawing back from a fish, her boy companion is thrusting toward her. Pale brown, green and rose predominate. Have pink borders.

Each: Height, 10 feet; width, 4 feet 5 inches.

1262—SEVENTEENTH CENTURY FLEMISH TAPESTRY

In the center foreground stands a bearded husbandman in red jacket leaning on a spade, and seated on his left is a man in red cap and blue coat, smoking. In the background is a château with a formal terraced garden. The subject is framed in large trees. Border of shells, scrolls, quivers and torches.

Height, 9 feet 10 inches; width, 7 feet.

(Illustrated)



No. 1262—SEVENTEENTH CENTURY FLEMISH TAPESTRY

1263—KERMANSHAH RUG

Dark blue center medallion on a white field, with sprays and floral bouquets in red, dark blue and olive green. Conventional lotus flowers at the corners on a red ground. Three borders with meander patterns in colors to correspond.

Length, 5 feet 5 inches; width, 4 feet.

1264—KASHAN RUG

With center ornament of medallion within medallion in dark blue, red, olive green and yellow on an ivory-white field, with all-over connecting vine and leaf designs. Dark blue corner ornaments. One wide and four narrow borders.

Length, 9 feet; width, 7 feet 3 inches.

1265—MODERN PERSIAN RUG

Dark blue center field with pink medallion and bordered by detached pear designs in pink and pale olive green. Has square corner ornaments in pale blue on a triangular field of pink. Wide border of yellow, with pine cone and pear pattern and four narrow borders.

Length, 11 feet; width, 7 feet 9 inches.

1266—KERMANSHAH LARGE RUG

Star-shaped center medallions, one within the other, in pink and pale blue with floral patterns, on an ivory-white field. Shaped corner ornaments, with conventional lotus flowers and leaf sprays in low tones on a dark blue ground. One wide and seven narrow borders and many bands with meander vine and leaf designs. The colors are low and harmoniously blended.

Length, 18 feet; width, 11 feet 5 inches.

1267—INDIA RUG

Black field, with sprays of flowers in white, blue, red and green and geometrical ornaments in red. Four borders, one in blue, two in red and one in black.

Length, 24 feet; width, 12 feet.

1268—EMBROIDERED RUBY-RED VELVET NARROW PANEL

Spanish. Seventeenth century. With five quatrefoil medallions and numerous phœnixes and griffins applied and embroidered in gold bullion threads and colored silks. Entwined leaf border to correspond with the central design. Lined with green grosgrain silk.

Length, 6 feet 2 inches; width, 10 inches.

1268A—OLD RICH SAPPHIRE-BLUE VELVET TABLE COVER

Persian. With circular central medallion, wide and narrow border and detached floral sprays in gold threads in chain and basket stitch.

4 feet square.

1268B—TWO TURKISH EMBROIDERY PANELS

With conventional pine-tree shaped designs and niches and inscriptions worked in heavy gold bullion threads. One has center of olive green, outer panels of rose-pink and ends of sapphire-blue silk plush. The other has center of rose-pink, outer panels of sapphire-blue and ends of olive green silk plush.

Length, 7 feet 8 inches; width, 4 feet 2 inches.

1268C—PAIR OF SUMPTUOUSLY EMBROIDERED RED VELVET PANELS

Portuguese. Seventeenth century. The design is in duplicate and consists of acanthus-leaf scrolls, flowers, brightly plumaged birds and lions. The designs are carried out in stitched down cloth-of-gold, outlined and ornamented with colored floss silks. Have connected scroll and leaf borders and two narrow bands of galloon.

Length, 9 feet 6 inches; width, 3 feet 5 inches.

1268D—PAIR OF RED SILK PLUSH PANELS

Persian. Elaborately embroidered design of ribbed spheres, within bold leaf scrolls and large flowers in solid raised work in gold bullion threads and applied colored brocades.

Length, 8 feet 10 inches; width of each strip, 1 foot 10 inches.

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ROMAN AND ARABIC IRIDESCENT GLASS

1269—TWO GRECO-ROMAN GLASS BOTTLES *First century A.D.*

(A) Of blown white glass. Pear-shaped, pinched in body and cylindrical neck. Silvery iridescence.

(B) Of blown purple glass. Pear-shaped body, cylindrical neck with two applied glass filament looped handles, and circular foot.

Heights, 3½ and 4 inches.

1270—TWO GRECO-ROMAN GLASS VASES *First century B.C.*

(A) Of blown white glass. Pear-shaped body, cylindrical neck; spreading rim and straight applied glass filament handle. Silvery patina and iridescence.

(B) Of blown greenish-white glass. Globular body, cylindrical neck and spreading rim. Granular iridescent surface.

Heights, 2½ and 3 inches.

1271—TWO GRECO-ROMAN GLASS VASES *First century B.C.*

(A) Of blown greenish-white glass with pear-shaped body, spreading rim and circular foot. Silvery patina and iridescence.

(B) Of blown white glass. Cylindrical body and flat rim. Golden patina and iridescence.

1272—TWO GRECO-ROMAN GLASS VASES

First and third centuries B.C.

(A) Of blown greenish-white glass. Pear-shaped body, spreading rim and two applied glass filament looped handles. Silvery patina and iridescence.

(B) Of molded white glass. Elongated pear-shaped body, spreading rim and circular foot. Golden patina and greenish iridescence.

Heights, 4½ and 5 inches.

1273—TWO PHOENICIAN GLASS VASES

Third and first centuries B.C.

(A) Of molded green glass. Cylindrical shape, with spreading rim and foot. Golden patina and green iridescence.

(B) Of blown honey-colored glass. Globular body, cylindrical neck, pinched in rim and applied glass looped handle. Slight iridescence.

Heights, 4 and 3½ inches.

1274—TWO FRAGMENTS OF ROMAN GLASS *Third century B.C.*

(A) Of molded and greenish-white glass. Enameled with a dragged feather patterning. Silvery patina and slight iridescence.

(B) Of molded purple glass. Variegated iridescence.

1275—ROMAN GLASS VASE AND EWER *First century A.D.*

(A) Of blown white glass. Globular body, cylindrical neck and spreading rim. Silvery patina and greenish iridescence.

(B) Of blown white glass. Pear-shaped body, cylindrical neck. Spirally encircled by glass filament, circular foot and applied glass looped handle. Silvery patina and mottled iridescence. (Damaged.)

Heights, 3½ and 3¾ inches.

1276—SIDONIAN GLASS BALSAMARIUM *First century B.C.*

Of molded greenish-white glass. Formed as twin tubes spirally encircled by a filament of glass and with two applied glass looped handles. Silvery patina and iridescence.

1277—PHOENICIAN GLASS VASE *Second century B.C.*

Of molded white glass. Cylindrical-shaped, with annular rim. Golden patina and fine purple iridescence.

Height, 3½ inches.

1278—ROMAN GLASS

Of molded white glass. Cylindrical shape, with incurved sides and annular foot. Silvery patina and iridescence.

Height, 3½ inches.

1279—SIDONIAN GLASS BALSAMARIUM *First century B.C.*

Of molded white glass. Formed as twin tubes spirally encircled by a filament of glass. Silvery patina and green iridescence.

Height, 4¼ inches.

- 1280—ROMAN GLASS VASE *First century B.C.*
Of blown white glass. Squat pear-shaped body, with bands of zigzag and spiral ornamentations formed by applied glass filaments, wide molded neck and three applied glass looped handles. Silvery patina and greenish iridescence.
Height, 5 inches.
- 1281—TWO ROMAN GLASS OIL FLASKS *First century B.C.*
(A) Of blown white glass. Bell-shaped body, with tall cylindrical neck and flat rim. Partial iridescence.
(B) Of blown greenish-white glass. Semi-spherical body, with tall cylindrical neck and flat rim. Golden patina and iridescence.
Height, 6 inches.
- 1282—PHENICIAN GLASS VASE *First century B.C.*
Of greenish-white glass. Semi-spherical body and white tapering cylindrical rimless neck. Iridescence.
Height, 4½ inches.
- 1283—ROMAN GLASS VASE *First century B.C.*
Of blown white glass. Globular body, spirally encircled by glass filaments; wide cylindrical neck, with rim connected to body by zigzag of applied glass filament. Silvery patina and iridescence.
Height, 2¾ inches.
- 1284—ALEXANDRIAN GLASS BOTTLE *First century B.C.*
Of blown purple glass. Globular body, cylindrical neck and turned-over rim. Purple iridescence.
Height, 4¾ inches.
- 1285—ROMAN GLASS VASE *First century B.C.*
Of blown greenish white glass. Spherical body, with finished insides and wide spreading neck. Highly iridescent.
Height, 3 inches.
- 1286—ROMAN GLASS BEAKER *Second century B.C.*
Of molded greenish glass. Cylindrical shape and rimless. Golden patina and purple iridescence.
Height, 3½ inches.

- 1287—ARABIC GLASS PERFUME BOTTLE *Third century A.D.*
Of blown white glass. Flat heart-shaped body and tall cylindrical neck tapering from the bottom. Feathered iridescence of purple and green.
Height, 5 $\frac{3}{4}$ inches.
- 1288—SIDONIAN GLASS BALSAMARIUM *Third century B.C.*
Of molded greenish-white glass. Formed as two twin tubes joined together and with two applied handles of gaufered glass filament. Silvery patina and greenish iridescence.
Height, 4 $\frac{1}{2}$ inches.
- 1289—SIDONIAN GLASS BALSAMARIUM *Third century B.C.*
Of molded greenish-white glass. Formed as twin tubes joined together, with applied looped side handles and bowed carrying handle of glass filaments.
Height, 6 $\frac{1}{2}$ inches.
- 1290—ALEXANDRIAN GLASS EWER *First century B.C.*
Of blown amber-colored glass. Globular body, cylindrical neck, flat rim and applied straight looped handle of glass filament.
Height, 4 $\frac{1}{4}$ inches.
- 1291—TWO ROMAN OIL FLASKS *First century A.D.*
(A) Of blown greenish-white glass. Half-pear-shaped body and tall cylindrical neck. Partial iridescence.
(B) Of blown white glass. Bell-shaped body, with tall cylindrical neck. Iridescent.
Heights, 6 $\frac{1}{2}$ inches.
- 1292—TWO ROMAN GLASS VASES *First century B.C.*
(A) Of blown greenish-white glass. Globular body, with incurved neck. Silvery patina and iridescent granulated surface.
(B) Of blown purple glass. Pear-shaped body with incurved neck and rim connected with body by zigzag of glass filament. Dark patina and slight iridescence.
Height, 3 inches.

- 1293—ALEXANDRIAN GLASS TWO-HANDLED VASE *Third century B.C.*
 Of molded amethystine glass. Pear-shaped body and cylindrical neck, with two applied looped handles of glass filament. Silvery patina and slight iridescence.
Height, 6¼ inches.
- 1294—PHOENICIAN GLASS PERFUME FLASK *Third century B.C.*
 Of heavy molded dark green glass. Tapering cylindrical shape, with flat rim. Cream-colored patina and slight iridescence.
Height, 6¼ inches.
- 1295—ROMAN GLASS BOTTLE *First century B.C.*
 Of blown white glass. Globular body and spreading cylindrical rimless neck. Silvery iridescence.
Height, 5 inches.
- 1296—TWO ROMAN GLASS BEAKERS *Third century B.C.*
 (A) Of white molded glass. Curved sides. Purple iridescence.
 (B) Of white blown glass. Barrel-shaped, with outcurved sides. Silvery patina and iridescence. (Slightly damaged.)
Height, 3½ inches.
- 1297—ROMAN GLASS VASE *First century B.C.*
 Of purple glass, blown in a mold. Globular body, with incurved neck and upstanding rim encircled by filament of glass and with two applied looped glass handles. Partial patina and richly iridescent granulated surface.
Height, 3¼ inches.
- 1298—ROMAN GLASS TWO-HANDLED VASE *First century A.D.*
 Of blown pale-green glass. Spherical body, with spreading cylindrical rim and two applied glass looped handles. Dark iridescence.
Height, 3 inches.
- 1299—ROMAN GLASS BOTTLE *Third century B.C.*
 Of molded greenish-white glass. Pear-shaped body, long cylindrical neck and annular rim. Partial silvery patina and rich iridescence.
Height, 5 inches.

1300—ROMAN GLASS FOUR-HANDLED VASE *First century B.C.*
Of blown greenish-white glass. Pear-shaped body, incurved neck and four applied looped handles of dark brown glass. Rich iridescence.

Height, 4½ inches.

1301—ROMAN GLASS EWER *First century A.D.*
Of blown white glass. Pear-shaped body, cylindrical neck encircled by a ring of glass filament, rim pinched in to form short, straight looped handle of ribbed glass, and annular foot. Silvery patina and iridescence.

Height, 5½ inches.

1302—ROMAN GLASS VASE *First century B.C.*
Of blown white glass. Globular body, with pinched in sides and spreading cylindrical neck spirally encircled by a filament of glass. Partial dark patina and rich iridescence.

Height, 3½ inches.

1303—ARABIC GLASS PERFUME BOTTLE *Third century A.D.*
Of blown white glass. Flat heart-shaped body, with tall cylindrical neck tapering from below, and flat rim. Partially iridescent.

Height, 6¼ inches.

1304—ROMAN GLASS BOWL *First century*
Of white blown glass in a mold. Coupe-shaped, with spreading rim encircled by a filament of glass and spreading circular foot. Silvery patina and partial iridescence.

Height, 2½ inches; diameter, 4 inches.

1305—ROMAN GLASS BOWL *Third century B.C.*
Of molded amber-colored glass. Togga-shaped, with fluted body and incurved rim. Silvery patina and iridescence.

Height, 1½ inches; diameter, 4¾ inches.

1306—ROMAN GLASS SIX-HANDLED VASE *First century A.D.*
Of blown greenish-white glass. Pear-shaped body, with incurved neck and spreading rim encircled by a filament of glass and with six applied looped glass handles. Silvery patina and iridescence.

Height, 4 inches.

- 1307—ALEXANDRIAN GLASS BEAKER-SHAPED VASE *First century B.C.*
Of blown honey-colored glass. Cylindrical body, with incurved sides and flat circular foot. Purple iridescence.
Height, 4 inches.
- 1308—ARABIC GLASS BEAKER *Fourth century A.D.*
Of blown white glass. Cylindrical shape, with slightly incurved sides and annular foot. Body decorated with band of heart-shaped and trefoil acanthus leaves and with roundel in red, green and blue enamel. Silvery patina and slightly iridescent.
Height, 4 $\frac{3}{4}$ inches.
- 1309—ROMAN GLASS BOWL *First century B.C.*
Of blown green glass. Coupe-shaped, with curved sides and annular rim and foot. Slight iridescence.
Height, 1 $\frac{3}{4}$ inches; diameter, 4 $\frac{1}{2}$ inches.
- 1310—PHœNICIAN GLASS BOWL *First century B.C.*
Of blown greenish-white glass. Tapering rimless sides, without foot. Iridescent.
Height, 3 inches; diameter, 3 inches.
- 1311—PHœNICIAN GLASS VASE *Third century B.C.*
Of molded green glass. Cylindrical body, with deeply incurved sides. Partial silvery patina and green iridescence.
Height, 3 $\frac{1}{2}$ inches.
- 1312—ROMAN GLASS BOWL *First century A.D.*
Of blown greenish-white glass. Cylindrical shape, with curved sides decorated by band of pinched ribbings. Golden patina and iridescence.
Height, 2 $\frac{1}{2}$ inches; diameter, 4 inches.
- 1313—ROMAN GLASS BOWL *First century B.C.*
Of blown greenish-white glass. Coupe-shaped, with flat rim, having two applied handles of applied serrated glass strips. Iridescent.
Height, 2 inches; diameter, 5 inches.

- 1314—SIDONIAN GLASS EWER *First century A.D.*
Of greenish glass, blown in a mold. Cylindrical bulbous body, the lower portion fluted, cylindrical neck encircled by a filament of glass, spreading rim, and straight looped handle of ribbed glass. Silvery iridescence.
Height, 6½ inches.
- 1315—ROMAN GLASS BOWL *First century A.D.*
Of blown honey-colored glass. Coupe-shaped, with outcurved rimless sides and annular foot. Golden patina and purple iridescence.
Height, 3 inches; diameter, 5 inches.
- 1316—JUDEAN GLASS EWER *Third century A.D.*
Of amber glass, blown in a mold. Hexagonal body, the sides impressed with diamond, checkered, and scrolled patternings and a cross. Slight iridescence. (Handle missing.)
Height, 6½ inches.
- 1317—ROMAN GLASS BOTTLE *First century B.C.*
Of blown white glass. Globular body, with cylindrical neck spirally encircled by a filament of green glass. Silvery patina and iridescence.
Height, 5½ inches.
- 1318—ROMAN GLASS BOTTLE *First century B.C.*
Of blown white glass. Pear-shaped body, without foot, and tall cylindrical rimless neck. Silvery patina and rich iridescence.
Height, 8½ inches.
- 1319—PHENICIAN GLASS VASE *First century B.C.*
Of blown greenish-white glass. Pear-shaped body, with flat bottom, cylindrical neck and annular rim. Largely iridescent.
- 1320—SIDONIAN GLASS BALSAMARIUM *Third century B.C.*
Of molded greenish glass. In the form of twin tubes bound together by spiral filament of glass, with applied double looped carrying handle of glass. Silvery patina and purple iridescence.
Height, 8¼ inches.

- 1321—ROMAN GLASS BOTTLE *First century B.C.*
Of blown greenish-white glass. Cone-shaped body, with flat bottom, wide cylindrical neck and flat rim. Granulated and finely iridescent surface.
Height, 6½ inches.
- 1322—GRECO-ROMAN GLASS VASE *Second century B.C.*
Of white molded glass. Pear-shaped body, with high cylindrical neck, encircled by a glass filament, incurved stem and circular foot. Silvery patina and iridescence.
Height, 8 inches.
- 1323—ARABIC GLASS PERFUME BOTTLE *Third century A.D.*
Of blown white glass. Flat heart-shaped body, with tall tapering cylindrical neck. Mottled gold patina and peacock-blue iridescence.
Height, 9¾ inches.
- 1324—SIDONIAN GLASS JAR *First century B.C.*
Of blown greenish-white glass. Pear-shaped body with molded neck, vertical rim, two ears of applied glass and looped carrying handle. Around the body are two bands of zigzag patterning formed by applied filaments.
Height, 7 inches.
- 1325—ALEXANDRIAN GLASS BOWL *Second century B.C.*
Of molded amber-colored glass. Conical shape, with rounded bottom. Decorated, as to the interior, with bands of reedings. Partial silvery patina and rich purple iridescence. (Cracked.)
Height, 3¼ inches; diameter, 5½ inches.
- 1326—GRECO-ROMAN GLASS BOWL *Third century B.C.*
Of molded greenish-white glass. Patera-shaped, with fluted body. Partial silvery patina and iridescence.
Height, 1¾ inches; diameter, 5¾ inches.
- 1327—ROMAN GLASS VASE *First century B.C.*
Of blown greenish-white glass. Globular body, with wide spreading and rimless cylindrical neck. Richly iridescent.
Height, 6 inches.

1328—GRECO-ROMAN TWO-HANDLED AMPHORA VASE

First century B.C.

Of blown yellowish glass. Pear-shaped, fluted amphora-shaped body, with cylindrical spreading neck encircled by glass filaments and two applied straight looped handles of glass. Silvery patina and iridescence. On silver wire stand.

Height, 7 inches.

1329—SIDONIAN GLASS BALSAMARIUM

Third century B.C.

Of molded greenish glass. Formed of four tubes joined together and spirally encircled by a glass filament. Applied treble-looped carrying handle of glass. Silvery patina and slight iridescence.

Height, 10 inches.

1330—JUDEAN GLASS EWER

Fourth century A.D.

Of greenish glass blown in a mold. Hexagonal tapering body, with the sides impressed by diamond-shaped, zigzag and checkered patternings, cylindrical neck, molded rim and spout, applied straight looped handle of glass. Golden patina and slight iridescence.

Height, 7 $\frac{1}{4}$ inches.

1331—ARABIC GLASS PERFUME BOTTLE

Third century A.D.

Of blown amber-colored glass. Flat, heart-shaped body, with tall cylindrical neck. Mottled silvery patina and green iridescence.

Height, 10 $\frac{1}{4}$ inches.

1332—ALEXANDRIAN GLASS BOWL

Second century B.C.

Of molded greenish-white glass. Patera-shaped, with curved sides. Partial dark patina and greenish iridescence.

Height, 1 $\frac{1}{2}$ inches; diameter, 7 $\frac{3}{4}$ inches.

1333—ROMAN GLASS BOWL

First century B.C.

Of blown greenish-white glass. Toga-shaped, with incurved sides and stem and circular foot. Finely iridescent.

Height, 1 $\frac{3}{4}$ inches; diameter, 8 $\frac{1}{2}$ inches.

TERRA-COTTA STATUETTES

1334—TANAGRA TERRA-COTTA HANGING STATUETTE

Third century B.C.

Figure of an Eros, or Cupid, with curling hair. Nude, save for shoes, and carrying a cornucopia of flowers on his left arm. No base. In white terra-cotta, with trace of color. (One foot broken and repaired.)

Height, 6 inches.

1335—TANAGRA TERRA-COTTA STATUETTE *Third century B.C.*

Domestic figurine of standing woman, partially draped and carrying a fowl under her left arm. On oval molded base. In white terra-cotta.

Height, 8½ inches.

1336—TANAGRA TERRA-COTTA STATUETTE *Third century B.C.*

Domestic figurine of a standing youth, with curling hair. He wears a tunic and holds his mantle by his left hand. On flat rectangular base. In red terra-cotta.

Height, 8½ inches.

1337—TANAGRA TERRA-COTTA STATUETTE *Third century B.C.*

Domestic figurine of a dancer. A young girl, her head encircled by a wreath of flowers and leaves, stands in an attitude of dancing. She is partially draped and holds her cloak, in close folds, uplifted in her right hand. Supported by stone pedestal. On flat rectangular base.

Height, 7¾ inches.

1338—TANAGRA TERRA-COTTA STATUETTE *Third century B.C.*

Domestic figurine of a woman, her hair bound by a ribbon, completely draped, and seated on a rocky mound. Her left arm falls below her knee and in her outstretched right hand she holds a cluster of flowers. On flat rectangular base.

Height, 8 inches.

1339—TANAGRA TERRA-COTTA STATUETTE *Third century B.C.*

Domestic figurine of a woman with floral wreath, and entirely draped, seated on a rocky mound playing a tambourine. On flat rectangular base.

Height, 9 inches.

COLLECTION OF MINIATURES

1340—TWO FRENCH PORTRAIT MINIATURES: NINON DE L'ENCLOS
AND AN UNKNOWN MAN *Style of eighteenth century*

(A) Three-quarter-length view, turned to the left but looking forward, of a young lady with curly ringleted hair crowned with flowers. Wearing a pearl necklace and in purplish yellow robe. Signed, "Petitot." In frame with tortoise-shell back stamped "N. L."

(B) Three-quarter-view, turned to the right, of a middle-aged man in powdered peruke and cambric cravat, wearing yellow embroidered coat and blue overcoat. In old frame.

1341—TWO FRENCH PORTRAIT MINIATURES: SOPHIE DE LA TOUR
DU P—— AND AN UNKNOWN LADY

Style of eighteenth century

(A) Three-quarter-length of a young lady with powdered hair, wearing a green bodice with puffed sleeves, and frill around the neck. Signed, "Petitot." Ormolu frame.

(B) Three-quarter-view, looking to the left, of a young lady in purple robe and blue over-mantle. Ormolu frame.

1342—TWO FRENCH PORTRAIT MINIATURES: MADAME CLARGES AND
AN UNKNOWN LADY *Style of eighteenth century*

(A) Bust length, looking to the right, of a young lady with dark hair, in a purple bodice, wearing a cambric fichu and a veil over her head. Enameled frame set with pearls.

(B) Three-quarter view, looking to the right, of a young lady with powdered hair in ringlets. Wearing a rose-colored robe and frilled fichu. Signed, "Marais." Ormolu frame.

1343—TWO FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES
Style of eighteenth century

(A) Three-quarter view, turned to the right, of a young lady with dark powdered hair in a purple bodice and wearing a cambric fichu and head-veil. Ormolu frame.

(B) Three-quarter view of a young lady with powdered hair and ringlets, in green bodice trimmed with ermine, a cambric chemisette and pearl earrings. Signed, "Marais." Ormolu frame.

1344—TWO FRENCH PORTRAIT MINIATURES: PRINCESSE LOUISE DE
BOURBON AND COMTESSE DE ROCHEFOUCAULD

Style of eighteenth century

(A) Three-quarter length of lady, looking to the left, with powdered hair and ringlets. She wears a green bodice, yellow shirt, purple mantle trimmed with ermine, and pearl necklace, and holds a lily in her hand. Signed, "DUMONT." Ormolu frame.

(B) Three-quarter length of a young lady seated and looking to the right: with ringleted hair in which a rose is placed, green dress and cambric fichu. Signed, "DUMONT." Ormolu frame.

1345—TWO FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES

Style of eighteenth century

(A) Three-quarter view, looking to the right, of a young lady with powdered hair in a blue bodice and purple mantle trimmed with ermine. Ormolu frame.

(B) Three-quarter view, looking to the right, of a young lady with powdered hair and long ringlets, in a green robe bordered with gold. Silver frame set with paste.

1346—TWO FRENCH PORTRAIT MINIATURES: ELISABETH D'AU-
TRICHE AND NINON DE L'ENCLOS

Style of eighteenth century

(A) Three-quarter view, looking to the left, of a young lady, with powdered hair and ringlets, in a blue bodice, with cambric fichu fastened with a posy of flowers. Ormolu frame.

(B) Three-quarter view, looking to the right, of a young lady with dark hair in a yellow jacket with green collar. Ormolu frame.

1347—TWO FRENCH PORTRAIT MINIATURES: JAMES STUART (THE
"OLD PRETENDER") AND A FRENCH DUCHESS

Style of eighteenth century

(A) Portrait of a youth with curled peruke. Wearing a red velvet coat embroidered with gold, a falling lace collar and the order of St. George. In ormolu frame.

(B) Three-quarter view, looking to the right, of a young woman with curly ringleted hair, wearing a blue robe, cambric fichu and gold necklace. Landscape background. Signed, "Campana." Ormolu frame.

1348—TWO FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES

Style of eighteenth century

(A) Full-face view of a young woman seated. She has brown hair in ringlets and wears a white bodice and yellow scarf. She rests her hands on a green cushion. Signed, "R.V." in monogram. Ormolu frame.

(B) Three-quarter view, looking to the left, of a young woman with powdered hair, wearing a purple bodice, and veil over her head and twisted around her neck. Signed, "Huber." Blue enamel frame.

1349—FRENCH MINIATURE PORTRAITS OF THE DUKE AND DUCHESS
OF BEDFORD

Style of eighteenth century

Three-quarter view, looking to the right, of a man in bag-wig, high-collared blue coat with brass buttons, and cambric cravat, and three-quarter view, looking to the left, of a young woman with brown hair, in a white bodice and wearing a pearl necklace. Both signed, "GUERIN," Rectangular tortoise-shell frame inlaid with mother-of-pearl.

1350—FRENCH PORTRAIT MINIATURE OF UNKNOWN MAN

Eighteenth century

Three-quarter view of a young man, looking to the right, with powdered curled peruke. Wearing a green black-striped coat, with high collar and a lace jabot. Ormolu frame.

1351—FRENCH PORTRAIT MINIATURE OF LADY ST. JOHN MILDMAY
AND CHILD

Early nineteenth century

Three-quarter-length standing figure of a young lady with dark hair, looking toward the left. She is dressed in a rose-colored robe with blue sash, and pressed close to her right side with arms around her neck is a golden-haired child in a white frock. Signed, "SICARD." Ormolu frame.

1352—ENGLISH PORTRAIT MINIATURE OF UNKNOWN MAN

Eighteenth century

Three-quarter view, looking to the left, of a middle-aged man with powdered hair, full at the sides, wearing a blue coat with high collar and lace jabot. Ormolu frame.

1353—FRENCH PORTRAIT MINIATURE OF UNKNOWN LADY

Style of eighteenth century

Three-quarter view, looking to left, of lady of the court of Louis XV, with powdered hair. Dressed in a green bodice, frilled around the neck and with puffed sleeves. Ormolu frame.

1354—PORTRAIT MINIATURE OF AN UNKNOWN MAN

Eighteenth century

By F. J. Hill. Circular shape. Three-quarter view, looking to the left, of an elderly man, clean-shaven and with long gray hair; in a black coat with high collar and lapels and a cambric cravat. Blue background. Signed, "Hill pinxt." Gold frame.

1355—FRENCH PORTRAIT MINIATURE OF AN UNKNOWN LADY

Late eighteenth century

Full-face view of a lady with powdered hair, dressed in a coat bordered with a wreath of roses. In blue coat, bordered with gold, and a cambric fichu fastened with a posy of flowers. Cut-steel frame.

1356—ENGLISH PORTRAIT MINIATURE OF UNKNOWN WOMAN

Eighteenth century

Three-quarter view of young woman in blue dress with mole-cap and neck ruff. In ormolu frame.

From the Peter Marié Collection, April, 1903.

1357—ENGLISH PORTRAIT MINIATURE OF UNKNOWN LADY

Early nineteenth century

Full-face portrait of a young girl with white bodice and frilled ruff. Her hair is brushed smoothly over her forehead and secured behind with a square tortoise-shell comb. Gold frame with hair in back.

1358—FRENCH PORTRAIT MINIATURE OF JAMES STUART

Style of eighteenth century

Three-quarter view, looking to the right, of a young man with tied and curled bag wig. He wears a steel corselet crossed by a broad red ribbon on which hangs the order of the Golden Fleece. Ormolu frame.

1359—ENGLISH PORTRAIT MINIATURE OF AN UNKNOWN MAN

Eighteenth century

Three-quarter view, looking to the right, of a young man with powdered hair, in a blue coat with high collar, white waistcoat and cambric stock and cravat. In gold and blue enamel frame, with hair at back.

1360—ENGLISH PORTRAIT MINIATURE OF MISS STACY

Early nineteenth century

Three-quarter view, looking to the right, of a young woman with brown hair and side curls. She is dressed in a red robe bordered with blue, a white bodice with red sash, and a high lace collar. Inscribed on back, "Charlotte Stacy, daughter Rev. H. P. Stacy." Ormolu frame.

1361—ENGLISH PORTRAIT MINIATURE OF LIEUTENANT STACY

Early nineteenth century

Three-quarter view, looking to the right, of a youth with face clean-shaven save for slight side whiskers. He wears an English uniform of red, with gold-embroidered collar, and a black stock. Back inscribed, "Lieut. Leavis Robert Stacy 1820." Ormolu frame.

1362—FRENCH PORTRAIT MINIATURE OF MME. DE MAINTENON

Eighteenth century

Three-quarter view, looking to the front, of a young woman with brown ringleted hair, through which is twisted a rope of pearls. She wears a white dress, with a jeweled shoulder brooch, a red mantle and pearl earrings. Ormolu frame, with pearls.

1363—TWO FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES

Style of eighteenth century

(A) Full-face view, looking to the left, of a young woman with curly ringleted hair. Wearing a white bodice and a rope of pearls. Ormolu frame.

(B) Full-face view of a lady of the Court of Louis XV, with hair drawn back from forehead, seated in a chair. She wears a white bodice with pointed stomacher and full sleeves bordered with blue ruchings, and rests her right hand on a cane. Pearl necklace and earrings. Ormolu frame set with pearls.

1364—TWO FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES

Style of eighteenth century

(A) Three-quarter view, looking to the left, of a young woman with powdered hair, wearing a purple bodice, and a veil over her head and twisted around her neck. Signed. In frame set with paste jewels.

(B) Three-quarter view, looking to the left, of young woman with brown hair in ringlets. She wears a blue bodice, with a ruby brooch, pearl earrings and pearl necklace. Ormolu frame, surrounded by pearls.

1365—ENGLISH PORTRAIT MINIATURES OF UNKNOWN LADIES

Eighteenth century

(A) Three-quarter view, looking upwards to the left, of a young woman with flowing curling hair confined with a white ribbon tied in a bow. She wears a loose white bodice. Ormolu frame, surrounded by pearls.

(B) Three-quarter view, looking to the left, of a young woman with powdered hair dressed high and with a rope of pearls twisted through it. She wears a gray bodice bordered with seed pearls and pearl-drop earrings. Ormolu frame surrounded by pearls.

1366—TWO FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES

Eighteenth century

(A) Three-quarter view, looking to the left, of a young girl with dark ringleted hair wreathed with blue flowers. She wears a purple robe. Ormolu frame, surrounded by pearls.

(B) Three-quarter view, looking to the right, of a middle-aged woman with powdered hair banded with a ribbon. She wears a black jacket and cambric bodice. Ormolu frame, surrounded by pearls.

1367—ENGLISH PORTRAIT MINIATURE OF AN UNKNOWN MAN

Early nineteenth century

By J. Wheeler. Three-quarter view, looking to the right, of a middle-aged man, clean-shaven and with black waving hair. He is dressed in a high-collared black coat, with high white collar and cambric stock. Inscribed on back, "J. Wheeler, 184 Kent Road, London. Dec. 1820." Ormolu frame.

1368—ENGLISH PORTRAIT MINIATURE OF AN UNKNOWN BOY

Early nineteenth century

By J. C. D. Engleheart. Full-face view, looking to the left, of a young boy with dark wavy hair. He is dressed in a black coat with buff waistcoat and wears a frilled collar. Inscribed on back, "J. D. Engleheart. 8 Newman street, 1816." Ormolu frame.

1369—ENGLISH PORTRAIT MINIATURE OF AN UNKNOWN LADY

Eighteenth century

School of Cosway. Three-quarter view, looking to the left, of a young woman with long curling brown hair falling over her shoulders and confined by a yellow band. She wears a yellow bodice. Gold frame.

1370—ENGLISH PORTRAIT MINIATURE OF UNKNOWN MAN

Early nineteenth century

Three-quarter view, looking to the right, of elderly man with fair curling hair. He wears a high-collared coat with brass buttons, a white stock and frill with red border. Gold frame on stand.

1371—ENGLISH PORTRAIT MINIATURE OF MARIA COSWAY

Eighteenth century

Attributed to Richard Cosway. Full-face view of a young woman with fair curling hair, resting her head on the right hand with the fore-finger extended. She wears a white dress. Ormolu frame.

1372—ENGLISH PORTRAIT MINIATURE OF CAROLINE, PRINCESS OF WALES

Eighteenth century

Attributed to Richard Cosway. Three-quarter view, looking to the right, of a young woman with fair ringleted hair surmounted by a royal crown. She wears a white dress. Ormolu frame.

1373—ENGLISH PORTRAIT MINIATURE OF GEORGE, PRINCE OF WALES
(Afterward GEORGE IV)

Eighteenth century

Attributed to Richard Cosway. Profile view, looking toward the left, of a young man in fancy costume with red plumed hat, striped jerkin with open collar, and blue ribbon with the order of St. George. Ormolu frame.

1374—ENGLISH PORTRAIT MINIATURE OF THE PAINTER, RICHARD
COSWAY *Eighteenth century*

Attributed to Richard Cosway. Profile view, looking over the left shoulder, of a young man with fair hair curled over the ears. He wears a high-collared light blue coat, buttoned over a light-colored waistcoat. Ormolu frame.

Note: A replica of the portrait in the National Gallery, London.

1375—DUTCH PORTRAIT MINIATURE OF A YOUNG GIRL
Style of seventeenth century

Circular shape. Three-quarter view, looking to the left, of a young girl, standing. She has fair hair and is dressed in a seventeenth century costume of blue jerkin with slashed sleeves, dark-colored apron, lace cap and lace ruff. After a picture by Cornelius de Vos. Signed, "d' Voss." In hinged tortoise-shell carrying case, with ormolu frame.

1376—ENGLISH PORTRAIT MINIATURE OF GEORGE MORLAND (THE
PAINTER) *Eighteenth century*

Three-quarter view, looking to the left, of a full-faced young man with long brown hair and brown eyes. He wears a high-collared gray coat, a buff-colored waistcoat and a cambric cravat. Ormolu frame.

1377—ENGLISH PORTRAIT MINIATURE OF SIR THOMAS LAWRENCE,
P.R.A. *Nineteenth century*

Full-face view of an elderly man, slightly bald, with reddish hair. He wears a black high-collared coat and cambric stock. Ormolu frame.

1378—FRENCH PORTRAIT MINIATURE OF COMTESSE MARIE DE LOR-
RAINE *Style of eighteenth century*

Full-face view of a young woman with curling brown hair wreathed with a cambric veil. She wears a purple, high-waisted dress, with a jeweled brooch. Signed, "Isabey." Ormolu frame.

1379—FRENCH PORTRAIT MINIATURE OF MARIE ANTOINETTE
Eighteenth century

Circular shape. Profile view, turned to the right, of a young woman with dark hair dressed high in rolls, fastened with a blue aigrette and with a cambric veil falling to the shoulders. She wears a blue bodice. Ormolu frame.

1380—FRENCH PORTRAIT MINIATURE OF AN UNKNOWN GIRL

Eighteenth century

Circular shape. Three-quarter-length portrait of a young girl with very fair hair, her head supported on her left hand, and her right hand holding her hat. She wears a white dress with a blue hat. Wood and ormolu frame.

1381—FRENCH PORTRAIT MINIATURE OF AN OLD MAN AND CHILDREN

Eighteenth century

View of an elderly man with red coat, seated in a landscape, with a flower-wreathed bust on a pedestal to his right. At his knee stand two children dressed in blue bodices and white skirts and holding flowers in their hands. Signed, "Augustin." Ormolu frame.

1382—ENGLISH PORTRAIT MINIATURE OF AN UNKNOWN LADY

Eighteenth century

Attributed to Richard Cosway. Three-quarter view, looking to the left, of a young woman with blue eyes and fair hair bound by a ribbon. She wears a white bodice. Ormolu frame.

1383—ENGLISH PORTRAIT MINIATURE OF MRS. DAWSON-DAMER

Eighteenth century

Attributed to Richard Cosway. Profile view, looking to the right, of a young woman with light brown ringleted hair, bound by a ribbon. She wears a purple open-necked bodice. Ormolu frame.

1384—FRENCH PORTRAIT MINIATURE OF AN UNKNOWN LADY

Eighteenth century

Circular shape. Three-quarter view, looking to the front, of a young girl with red hair falling in ringlets. She wears a yellow bodice, blue sleeves, and red sash. Gold frame with hair at back, in gold tooled-leather case.

1385—ENGLISH PORTRAIT MINIATURE OF ROBERT BURNS

Nineteenth century

Full-face view, slightly turned to the left, of a young man with reddish hair brushed forward over the ears. He wears a black, high-collared coat, a buff red-striped waistcoat and a black cravat. Landscape background. Signed, "Alexander Nasmyth." Ormolu frame.

Note: This is a study from the portrait by Alexander Nasmyth now in the National Gallery of Scotland. There is a replica in the National Portrait Gallery, London.

1386—FRENCH PORTRAIT MINIATURE OF THE PRINCESSE DE BOURBON CONDÉ
Eighteenth century

By J. B. G. Colson (1680-1762). Full-face view, with head turned over left shoulder, of a young woman with black ringleted hair in which is twisted a rope of pearls, standing in a landscape. She wears an amber-colored bodice with white frilling and a jeweled shoulder brooch. Signed, "J. B. G. Colson 1712." Engraved gold frame.

1387—ENGLISH PORTRAIT MINIATURE OF THE COUNTESS OF JERSEY
Eighteenth century

By Osias Humphrey. Three-quarter-length, full-face view of a young woman with light-colored ringleted hair. She wears a white dress with full sleeves, a blue sash and a cambric fichu. Signed, "O. Humphrey 1789." Ormolu frame.

1388—FRENCH PORTRAIT MINIATURE OF DUCHESSE STÉPHANIE DE BARDE
Style of eighteenth century

Three-quarter-length, profile view, turned to the right, of woman with black hair dressed in a knot at the back of the head. She wears a high-waisted rose-colored dress with short sleeves, and pearl bracelets. Ormolu frame.

1389—ENGLISH PORTRAIT MINIATURE OF MRS. BEDDYL
Early nineteenth century

Attributed to Henry Bone, R.A. (1755-1834). Three-quarter view, looking to the left, of a young woman with fair hair in ringlets. She wears a white waist and purple cloak. Ormolu frame.

1390—ENGLISH PORTRAIT MINIATURE OF KING CHARLES I
Style of seventeenth century

Full-face view, with long fair hair, mustache and imperial. He wears a red velvet coat embroidered with gold, a deep falling lace collar and a jeweled chain with the order of St. George. Ormolu frame.

1391—TWO ENGLISH AND FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES
Eighteenth century

(A) Three-quarter view, looking to the right, of a young woman with powdered curling hair tied with a blue ribbon. She wears a high-waisted white dress with puffed sleeves.

(B) Three-quarter view, looking to the right, of a young woman with fair ringleted hair. She wears a square-cut red velvet bodice, a blue mantle falling from one shoulder, a pearl necklace and pearl earrings.

1392—ENGLISH PORTRAIT MINIATURE OF MISS HARRIETTE

Eighteenth century

Three-quarter view, looking to the left, of a young woman with powdered hair. She wears a white turban, neck draperies and short-sleeved bodice. Landscape background. Ormolu frame.

1393—FRENCH AND ENGLISH PORTRAIT MINIATURE OF LA MAR-
QUISE DE POMPADOUR AND THE DUCHESS OF DEVONSHIRE

Style of eighteenth century

(A) Full-face view, turned slightly to the right, of a young woman with powdered and ringleted hair bound with a twisted rose-colored ribbon. She wears a square-cut blue bodice. Ormolu frame.

(B) Full-face view of a young woman with light brown curling and ringleted hair and white hat with white bow and ribbon tied beneath the chin. She wears a white bodice. Ormolu frame. (Cracked.)

1394—MINIATURE PORTRAIT OF A YOUNG WOMAN

Attributed to Cosway. Portrait of a young woman with blue eyes and fair ringleted hair under a white cap and twisted with a rope of pearls. She is seated in a chair reading a book and clasps in her arms a child with blue eyes and fair hair shown in a full-face view. Ormolu frame.

1395—PAIR OF FRENCH PORTRAIT MINIATURES OF HUSBAND AND
WIFE

Eighteenth century

(A) Circular shape. Full-face view, looking toward the right, of a clean-shaven man with long hair, parted in the middle and falling over his shoulders. He wears a high-collared blue coat, a white stock and pleated shirt with jeweled brooch.

(B) Half length in three-quarter view, looking to the right, of a young woman with dark curling hair and brownish veil. She wears a green bodice and white neck-kerchief tied in a bow.

Both in square ebony frames inlaid with mother-of-pearl.

1396—FRENCH PORTRAIT MINIATURE OF LA DUCHESSE DE BOUR-
GOGNE

Eighteenth century

By G. Giusti (16 -16). Full-face view of a woman with black hair. She wears an amber-colored bodice embroidered with pearls and amethysts, and a blue mantle bordered with ermine. Signed, "G. Giusti 1714." Ormolu frame.

1397—FRENCH PORTRAIT MINIATURE OF HORTENSE BEAUHARNAIS
QUEEN OF HOLLAND *Nineteenth century*

Full-face view, turned slightly toward the left, of a young woman with curling dark brown hair. She wears a high-waisted dark green bodice, trimmed with lace, a jeweled tiara and two necklaces of jewels. Ormolu frame.

1398—FRENCH PORTRAIT MINIATURE OF PRINCESS
Style of eighteenth century

Three-quarter-length view, with face turned to the right, of young woman with hair dressed over a cushion, with ringlets, white plumes, a rope of pearls and an aigrette. She wears a blue bodice embroidered with jewels, full lace sleeves and a blue mantle *semé* with fleurs-de-lis and lined with ermine. Signed, "F. Aubry 1797."

Note: L. F. Aubry, the celebrated French miniaturist, was born in 1767.

1399—ENGLISH PORTRAIT MINIATURE OF MOTHER AND CHILD
Eighteenth century

Three-quarter-length view of lady with curling brown hair, standing in a landscape, and looking upwards at naked child she supports on her left shoulder. She wears a white dress with blue sash and rests her left arm on a stone pedestal wreathed with flowers. The child holds up a ribbon which binds its mother's hair and looks under it with a roguish expression at the spectator. Background of blue sky and clouds. Gold frame set with pearls. At back two curls of hair and blue enamel heart set with pearls.

1400—TWO ENGLISH AND FRENCH PORTRAIT MINIATURES OF UNKNOWN LADIES *Style of eighteenth century*

(A) Three-quarter view, looking to the left, of a young woman with fair curling hair and white veil. She wears a square-cut white bodice. Ormolu frame.

(B) Three-quarter view, looking to the left, of a young woman with dark curling hair bound with a double fillet of blue ribbon. She wears a blue robe. Ormolu frame.

1401—TWO ENGLISH PORTRAIT MINIATURES OF LADY NORWICH AND AN UNKNOWN LADY *Style of eighteenth century*

(A) School of Richard Cosway. Three-quarter view, looking to the left, of a young woman with fair curling hair falling over one shoulder. She wears a white waist with lavender-colored sleeves, a white cap and high soft collar with frilled border. Ormolu frame.

(B) Three-quarter view, looking to the right, of a young woman with brown curling hair, leaning her arms on a green cushion. She wears a white bodice. Ormolu frame.

1402—ENGLISH PORTRAIT MINIATURE OF LADY BERKELEY

Eighteenth century

Attributed to Richard Cosway. Three-quarter view, looking to the right, of a young woman with curling light brown hair. She wears a rose-colored bodice with a white cambric fichu knotted at the breast. Ormolu frame set with pearls.

1403—ENGLISH PORTRAIT MINIATURE OF UNKNOWN LADY

Eighteenth century

School of Richard Cosway. Full-face view, turned slightly to the left, of a young woman with very fair hair bound with a blue ribbon and a rope of pearls. She wears a square-cut blue bodice bordered with gold and with short sleeves. Ormolu frame.

1404—TWO ENGLISH PORTRAIT MINIATURES OF LADY WALKER AND AN UNKNOWN LADY

Style of eighteenth century

(A) School of Richard Cosway. Three-quarter view, looking to the right, of a young woman with fair curling hair falling down her back and bound with a white ribbon. She wears a rose-colored bodice with full sleeves, and a cambric fichu. Ormolu frame.

(B) School of Richard Cosway. Full-face view of a young woman with fair ringleted hair, under a straw hat, with a lavender bow, tied under the chin with a white ribbon. She wears a loose white bodice. Ormolu frame.

1405—FRENCH PORTRAIT MINIATURE OF THE EMPRESS JOSEPHINE

Nineteenth century

Rectangular shape. Three-quarter length, full-face view of a young woman with dark ringleted hair, and jeweled diadem, seated. She wears a high-waisted square-cut white bodice with gold-embroidered and jeweled girdle and a necklace of jewels. Ormolu frame.

1406—PAIR OF AUSTRIAN PORTRAIT MINIATURES OF EMPEROR FRANCIS I AND QUEEN MARIA THERESA

Eighteenth century

(A) Three-quarter length of man in full face with clean-shaven face and white peruke. He wears a steel corselet, a red ribbon with the order of the Golden Fleece, an ermine-lined mantle and a cambric steenkirk. Above him is a green drapery and on the left an Imperial crown.

(B) Three-quarter view, looking to the right, of a woman with powdered hair. She wears a blue gold-embroidered bodice with lace sleeves and a gold ermine-lined mantle. Above her is a purple drapery and on her right the Hungarian crown. Both in frames set with paste jewels.

1407—ENGLISH PORTRAIT MINIATURE OF MRS. JORDAN

Eighteenth century

Three-quarter view, looking to the left, of a young woman with blue eyes and fair hair bound by a ribbon. She wears a pink bodice and white under-bodice. Ormolu frame set with pearls.

1408—ENGLISH PORTRAIT MINIATURE OF LADY ELIZABETH FOSTER

Eighteenth century

Three-quarter view, looking to the right, of a young woman with very fair ringleted hair and a white hat with white plume. She wears a black bodice and white cambric under-bodice. Ormolu frame set with pearls.

1409—FRENCH PORTRAIT MINIATURE OF UNKNOWN LADY

Eighteenth century

Three-quarter view, looking to the left, of a young woman with curling brown hair, bound with a circlet of oval colored gems. She wears a purple mantle bordered with gold braid and a low-cut gray bodice. Blue background. Copper frame.

1410—ENGLISH PORTRAIT MINIATURE OF THE MISSES RUSHOUT

Style of the eighteenth century

Rectangular shape. Three-quarter lengths of three young women with fair ringleted hair, standing, one resting her hand on the shoulder of the one nearest to her, the others holding hands. After Andrew Plimer. Ivory frame.

1411—FRENCH PORTRAIT MINIATURE OF AN UNKNOWN LADY

Nineteenth century

By J. B. Isabey. Circular shape. Full face, looking to the left, of a young woman with brown hair forming side curls. She wears a white bodice fastened at the shoulders with emeralds, and with a green cord girdle, and a red mantle falling from the left shoulder. Signed, "J. B. I. 1802." Ormolu and molded wood frame.

1412—ENGLISH PORTRAIT MINIATURE OF THE HON. MRS. GRAHAM

Eighteenth century

Nearly full length, full-face view looking toward the left, of a woman with dark powdered hair under a hat with white plumes. She wears a light blue dress with pointed stomacher, cambric sleeves bound with ribbon and a Vandyked lace ruff, and rests her left arm on a twin-columned pedestal. Landscape background. Ormolu frame.

1413—ENGLISH PORTRAIT MINIATURE OF AN OLD LADY

Nineteenth century

Probably by St. W. C. Ross. Rectangular shape. Half-length full-face view of an old lady with gray hair under a cambric mob-cap, seated. She wears a high-waisted blue dress, a black shawl, a frilled collar and cambric chemisette. Ormolu frame in hinged leather case.

1414—DUTCH PORTRAIT MINIATURE OF HUSBAND AND WIFE

Style of eighteenth century

Rectangular shape. Three-quarter-length figures of man and woman seated and holding each other's hands. On the left the man, with pointed beard, wearing a dark robe and falling lace collar; on the right the woman, wearing a dark, closely fitting bodice, a close cap and a large ruff. Background of dark draperies with a glimpse of blue sky. Ebony and silver frame.

1415—FRENCH PORTRAIT MINIATURE OF MADAME ROLAND

Eighteenth century

Three-quarter-length figure, seen in full face, of a woman, with curling gray hair, seated in an oval-backed chair. Her left arm, holding an open book, rests on a green cushion. She wears a lavender-colored robe, a yellow sash striped with blue and a cambric fichu. Molded ebony frame.

1416—FRENCH PORTRAIT MINIATURE OF AN UNKNOWN LADY

Nineteenth century

Circular shape. Full-face view, looking to the left, of a young woman with brown hair parted in the middle and with side curls. She wears a loose red bodice and dark blue mantle and round her upper right arm is a jeweled armlet. Ormolu and wooden frame.

1417—FRENCH AND ENGLISH PORTRAIT MINIATURES OF LA DUCHESSE DE MAURICE AND AN UNKNOWN LADY

Nineteenth century

(A) Three-quarter view of young woman, standing, in a landscape. She wears a tight-fitting bodice of gray satin with a full skirt to match, and a silk scarf over her head. Her left hand is raised and her right holds a bunch of flowers. (Cracked.) Ormolu and velvet frame.

(B) Full-face view of a woman with dark hair dressed high. She wears a wine-colored velvet dress and a falling lace collar. (Cracked.) Ormolu and ebony frame.

1418—ENGLISH PORTRAIT MINIATURE OF LADY HAMILTON

Eighteenth century

Three-quarter view, looking to the right, of a young woman with powdered hair. She wears a black bodice pleated in front with white and a white cambric collar. Ormolu and molded wood frame.

1419—FRENCH PORTRAIT MINIATURE OF THE GRAND DUCHESS OF
TUSCANY

Nineteenth century

Full-face view of a young woman with ringleted hair. She wears a velvet bodice trimmed with gold and with full sleeves of amber color, an ermine mantle, pearl earrings and a ruby brooch. Marked on back, "Violante Beatrix Ferdinandi M. Bavariae Ducis Filia. Ferdinandi Mag. Etruriae principis Uxor." Gilt frame.

1420—ITALIAN PORTRAIT MINIATURE OF AMÉLIE DE BEAUHARNAIS

Nineteenth century

Full-face view, looking to the left, of a girl with brown hair dressed high. She wears a blue velvet bodice with puffed sleeves, a white silk under-bodice, pearl earrings and a necklace. Signed, "Ubertus fecit." Marked on back, "Amelia de Beauharnais, figlia del Principi Eugeni, Imperatrice del Brasilia." Ormolu, enamel and gilt wood frame.

SNUFFBOXES AND MISCELLANEOUS CABINET OBJECTS

1421—PAIR OF FRENCH PASTE BUCKLES *Eighteenth century*

Buckles of scalloped shape, set with paste diamonds in engraved gold border on plated mounts. Steel buckles.

1422—TWO FRENCH IVORY TABLET CASES

Style of eighteenth century

(A) Ivory tablets. Case set with oval miniature of a young girl in eighteenth century costume. Signed, "M. B."

(B) Ivory tablets. Case of tortoise-shell and mother-of-pearl, set on one side with an oval miniature of two girls, on the other with an oval medallion enclosing the initials "M. S."

1423—TWO FRENCH IVORY BOXES *Style of eighteenth century*

(A) Circular. Lid set with portrait miniature of young woman with powdered hair in tortoise-shell frame.

(B) Circular. Lid set with portrait miniature of lady with powdered hair in lavender-colored bodice.

Diameters, 2 and 2¼ inches.

1424—TWO FRENCH IVORY BOXES *Style of eighteenth century*

(A) Circular. Lid set with portrait miniature of woman with powdered hair and red bodice, in ormolu frame.

(B) Circular. Lid set with portrait miniature of young woman with brown hair, lace cap and blue bodice, in ormolu frame.

Diameters, 2½ inches.

1425—TWO FRENCH BOXES *Style of eighteenth century*

(A) Circular. Of ivory. Lid set with portrait miniature of young woman with fair hair, blue bodice and white fichu, in ormolu frame.

(B) Circular, of black composition piqué with gold stars. Lid set with oval portrait miniature of young woman with fair hair and light blue bodice, in ormolu frame.

Diameters, 2¾ inches.

1426—VIENNESE SILVER SNUFFBOX *Eighteenth century*

Octagonal shape, with hinged lid of silver engraved and enameled in colors with a portrait miniature of the Princess of Bayreuth shown in three-quarter view, with gray hair and fur-trimmed bodice. Inner lid engraved, "Princesse de Baireuth, Sœur du Roi Frédéric le grand."

Length, 2¾ inches.

1427—FRENCH ENAMEL BOX AND ETUI

Style of eighteenth century

(A) Oval shape box, with hinged lid. Chased and enameled in blue and white, the lid set with two oval enamel portrait miniatures of Louis XVI and Marie Antoinette.

(B) Spade shaped Etui, with hinged lid mounted in ormolu. Patterned with blue enamel and painted in enamel with floral sprays. Fitted with scissors, bodkin, etc.

Lengths, 2½ and 4 inches.

1428—FRENCH IVORY BOX *Style of eighteenth century*

Circular, lined with tortoise-shell. Lid set with an oval portrait miniature in an ormolu frame. Three-quarter view of clean-shaven man with bag wig. He wears a high-collared light gray coat and a cambric neckcloth.

Diameter, 3 inches.

- 1429—FRENCH BOX *Eighteenth century*
 Circular shape, of red composition piqué with gold stars. The lid is set, in a gold frame, with a portrait miniature of a lady with powdered hair, rose bodice and cambric fichu, seated in a garden holding a locket in her left hand. Signed, "C. B."
Diameter, 3 $\frac{1}{4}$ inches.
- 1430—ENGLISH BOX *Nineteenth century*
 Circular shape, of black composition edged with gold. Lid set with an oval portrait miniature in a gold frame. Full-face view of a young woman with black curling hair. She wears a high-waisted blue dress, with cambric elbow sleeves. Signed, "DUN."
Diameter, 3 inches.
- 1431—FRENCH ORMOLU BOX *Eighteenth century*
 Circular shape, of gilt bronze. Lid set with miniature painting of orchard scene, with one woman on a ladder pitching apples, another throwing water on a third. Enclosed in engraved, chased and blue enameled border.
Diameter, 2 $\frac{3}{4}$ inches.
- 1432—FRENCH OLIVE-WOOD BOX *Eighteenth century*
 Circular shape, of olive wood and ebony. Lid set with a miniature painting of a landscape, with figures in dark tones.
Diameter, 3 $\frac{3}{8}$ inches.
- 1433—FRENCH IVORY BOX *Nineteenth century*
 Circular shape, lined with tortoise-shell. Lid set with a miniature caricature of a lady, on shipboard, afflicted with "mal de mer." She wears a white dress, exposing her bosom, a black hat and yellow sash. Framed in ormolu.
Diameter, 3 $\frac{1}{8}$ inches.
- 1434—FRENCH TORTOISE-SHELL BOX *Eighteenth century*
 Circular shape. The lid set with a portrait miniature. Profile view, looking to the right, of a woman with curling hair, wearing an amber-colored dress with blue sash and leaning against a column in a landscape. Signed, "DAVID."
Diameter, 3 $\frac{1}{4}$ inches.

- 1435—FRENCH TORTOISE-SHELL BOX *Eighteenth century*
Circular shape, of tortoise-shell with gold mounts. Lid set with portrait miniature, in three-quarter view, looking to the right, of a young woman with fair hair, blue bodice, and cambric fichu. Signed illegibly.

Diameter, 3¼ inches.

- 1436—FRENCH TORTOISE-SHELL BOX *Style of eighteenth century*
Circular shape, of tortoise-shell mounted with gold. Lid set with portrait miniature of lady with powdered hair, seated with her left arm around a child. She wears a blue bodice with white elbow sleeves and shirt, and the child a lavender-colored dress. Vase of flowers on table at the left.

Diameter, 3⅜ inches.

- 1437—FRENCH TORTOISE-SHELL BOX *Style of eighteenth century*
Rectangular shape, of tortoise-shell and horn mounted with ormolu. Hinged lid, set with oval miniature of Jerome and Catharine, King and Queen of Westphalia. He is standing and wearing a uniform of blue faced with red; she is seated, in a yellow dress and lace veil. Inside an oval medallion with the crowned monogram, "J.F.," within a wreath of roses. Both portraits signed, "Isabey."

Length, 4¾ inches; width, 3 inches.

- 1438—FRENCH PERFUME CASE *Style of eighteenth century*
Rectangular shape, with hinged lid and ormolu mounts. Fitted with two cut-glass perfume-bottles. Ground of engraved black composition, with lid and sides set with three oval miniatures of young women in eighteenth century costumes. Signed, "s. DUMONT."

Height, 3½ inches.

- 1439—GERMAN BOTTLE CASE *Eighteenth century*
Rectangular shape, with hinged lid and ormolu mounts. Fitted with square cut-glass bottle. Of black composition, the lid and sides inlaid in a geometrical pattern with mother-of-pearl bordered by a line of red enamel, and the lid set with a circular miniature of a young woman in a dark blue eighteenth century dress. Signed, "S. Ling."

Height, 2¾ inches.

- 1440—CHINESE TORTOISE-SHELL BOX *Eighteenth century*
 Circular shape, of tortoise-shell carved in relief, the lid with a design of trees and balustrading surrounded by a leaf border, the bottom with Chinese figures, pavilions and trees.
Diameter, 3½ inches.
- 1441—FRENCH OLIVE WOOD BOX *Eighteenth century*
 Circular shape. The lid set with a miniature painting of "Susannah and the Elders," the bottom engine-turned.
Diameter, 3½ inches.
- 1442—DUTCH HORN BOX *Eighteenth century*
 Oval shape, the corner carved with a marine view of a fort with two ships (one a man-of-war), the sides with a pattern of scrolls, fish and shells.
Length, 5 inches.
- 1443—TWO FRENCH BOXES *Eighteenth century*
 (A) Oval quatrefoil-shaped, with hinged lid. Lid, sides and bottom decorated with panels of *bleu-de-Roi* enamel. Surrounded by borders of champlevé enamels in a scroll patterning of green, white and black.
 (B) Circular shape. Of amber-colored shell, piqué with gold stars within a laurel-leaf border. (Repaired.)
Length and diameter, 3¼ inches.
- 1444—ENGLISH AGATE BOX *Eighteenth century*
 Rectangular shape, with hinged dome lid; of veined agate with chased gold mountings.
Length, 2 inches; width, 1¼ inches.
- 1445—VIENNESE CRYSTAL AND ENAMEL BOX *Style of eighteenth century*
 Shell-shaped box, of carved rock crystal with hinged lid and ormolu mounts. Lid painted in enamel with "Minerva and two Amorini."
Length, 3 inches.

- 1446—FRENCH GOLD SNUFFBOX *Eighteenth century*
Rectangular shape, of 18-carat gold. Decorated, on a granulated gold ground, with silhouetted niello work. The hinged lid with a subject of two peasants milking a goat, the bottom with a landscape with buildings and ruins, and the sides with walls and sheds, decoratively treated. Maker's mark, "O. E.," and charge marks of the year 1762.

Length, 3¼ inches; width, 2¼ inches.

- 1447—FRENCH ENAMEL BOX *Style of eighteenth century*
Octagonal shape, with hinged lid. Decorated in champlevé enamel with a pattern of green quatrefoils outlined in white and with gold centers on a purple ground.

Length, 3¼ inches.

- 1448—TWO FRENCH ENAMELED BOXES *Style of eighteenth century*
(A) Oval shape, of gilt metal. Lid decorated with blue enamel center surrounded by paste jewels and an enameled border of gold scrollings. Side engraved and bottom engine-turned.

(B) Oval shape, of gilt metal. Lid set with oval enamel portrait of a young woman with blue bodice and mob cap. Sides decorated with panels of red translucent enamel over engine turnings.

Length, 3 inches.

- 1449—GERMAN 18-CARAT GOLD SNUFFBOX *Eighteenth century*
Rectangular shape, with rounded corners and hinged lid. Engraved decoration, as to the lid, of a panel enclosing two half figures with scrolled terminations and a vase with engine-turned ground and rosetted border; as to the sides, with panels of guilloche patterning, and as to the bottom with engine turning and rosetted border.

Length, 3½ inches; width, 2½ inches.

- 1450—FRENCH ORMOLU AND PORCELAIN BOX *Eighteenth century*
Rectangular shape, with bowed front and curved sides. The lid of porcelain, painted with a subject of "Viens tout seul," after David's picture. The sides scrolled.

Height, 1½ inches; length, 4 inches; width, 3 inches.

1451—FRENCH ENAMEL PERFUME CASE

Style of eighteenth century

Rectangular shape, with hinged lid and ormolu mounts, fitted with four glass perfume bottles. Decorated with scrolled panels of blue enamel patterned in gold, with Chinoiserie of pagodas and bridges.

Height, 3 $\frac{1}{4}$ inches.

1452—FRENCH PORCELAIN BOX

Eighteenth century

Oval shape, of porcelain mounted in ormolu. Hinged lid, painted with three dancing nymphs and Amorini. Sides decorated, on a *rose-du-Barry* ground, with gold scrolled panels of white reserve painted with a landscape and floral sprays.

Length, 3 $\frac{1}{2}$ inches.

1453—VIENNESE ENAMELED BOX

Eighteenth century

Cylindrical shape, with incurved sides and hinged lid. Decorated, as to the lid, with a painting in colors of Venus with doves and Cupids, playing, painting, reading, etc., and as to the bottom, with a landscape and buildings in sepia.

Height, 1 $\frac{1}{2}$ inches; diameter, 2 $\frac{1}{2}$ inches.

1454—DUTCH 18-CARAT GOLD SNUFFBOX

Eighteenth century

Rectangular shape, with rounded angles and hinged lid. Engraved with a diapered ground of checkered pattern and a border of rosettes and scrolls in dark blue enamel and with lines of enamel.

Height, $\frac{3}{4}$ inch; length, 3 $\frac{1}{2}$ inches; width, 2 inches.

1455—FRENCH GOLD SNUFFBOX

Eighteenth century

Spindle-shaped, with hinged lid. Decorated with a ground of engine-ruled work, piqué with stars and with borders of scrolled acanthus leaves in red and green enamels. Mark of P. Drais and charge of 1780.

Length, 4 inches; width, 1 $\frac{3}{4}$ inches.

1456—LITTLE PORCELAIN SNUFFBOX

Eighteenth century

Harp-shaped, of porcelain with hinged lid. Painted, on a white ground, with a Watteau subject and floral sprays. Mark, painted "LILLE 1767."

Length, 2 $\frac{1}{2}$ inches.

1457—BATTERSEA ENAMEL BOX *Style of eighteenth century*
Pear-shaped, with hinged domed lid. Decorated, on a *rose-du-Barry*
ground, with blue scrolled panels occupied by paintings of game
fowl and with floral sprays.

Height, 2 inches; diameter, 2½ inches.

1458—BATTERSEA ENAMEL BOX *Style of eighteenth century*
Rectangular shape, with incurved sides, hinged lid and ormolu mounts.
Decorated, in *bianca sopra bianca*, with an imbricated ground and
scrolled panels occupied by Watteau figures and trees.

Length, 3½ inches; width, 2¼ inches.

1459—DUTCH BATTERSEA ENAMEL BOX

Style of eighteenth century

Heart-shaped, with hinged lid and mounted in ormolu. Decorated on
a diapered ground, in *bianca sopra bianca*, with scrolled panels occu-
pied with figures of two lovers, and landscapes in carmine.

Length, 3¼ inches.

1460—DUTCH BATTERSEA ENAMEL BOX

Style of eighteenth century

Quatrefoil shape with hinged lid and mounted in ormolu. Decorated
with shaped panels enclosed by *bianca sopra bianca* scrolls on a gold
diapered ground, that of the lid occupied by a landscape with shep-
herd and sheep, those of the sides by floral sprays.

Length, 3½ inches.

1461—BATTERSEA ENAMEL BOX

Style of eighteenth century

Octagonal shape, with hinged lid and mounted in ormolu. Decorated
with panels enclosed by *bianca sopra bianca* scrolls and occupied, as
to the lid, with a "Music Party," in the style of Watteau, and as
to the sides, with landscapes, all painted in carmine.

Length, 3½ inches.

1462—DUTCH BATTERSEA ENAMEL BOX

Style of eighteenth century

Rectangular shape, with hinged lid and ormolu mounts. Decorated
in colors, as to the lid, with a view of a seaport, with ships and figures;
as to the sides, with landscape and figures, and as to the bottom with
butterflies. Inside of lid, in purple, with a castle.

Length, 3 inches.

1463—BATTERSEA ENAMEL BOX *Eighteenth century*
Rectangular shape, with hinged lid and mounted in ormolu. Lid and sides decorated in raised gold, on white ground, with figures of Cupids riding Dolphins, surrounded by scrollings and grotesques in the style of the Regency.

Length, 3¼ inches; width, 2½ inches.

1464—DUTCH BATTERSEA ENAMEL BOX *Style of eighteenth century*
Rectangular shape, with hinged lid and ormolu mounts. Decorated, as to the lid, with paintings of a seaport, buildings and ships, and as to the sides and bottom, with floral sprays.

Height, 2 inches; length, 3½ inches; width, 3 inches.

1465—DUTCH BATTERSEA ENAMEL BOX *Style of eighteenth century*
Rectangular shape, with fluted corners and hinged lid. Decorated, on a green ground, with raised gold scroll enclosed panels, those of the lids and fronts painted with views of seaports and shipping, those of the sides with birds, and that of the back with a bouquet of flowers.

Height, 3 inches; length, 3½ inches; width, 2½ inches.

1466—DUTCH BATTERSEA BOX *Style of eighteenth century*
Rectangular shape, with loose lid. Decorated, on a rose ground, with gold scroll enclosed panels, that of the lid with a shepherd, sheep and cow landscape.

Height, 2 inches; length, 4¼ inches; width, 4 inches.

1467—VIENNESE ENAMEL BOX *Style of eighteenth century*
Circular coupe-shaped, with hinged lid and ormolu mounts. Lid painted with panels of Amorini and scrollings and set with two pointed leaves of carved rock crystal. Sides painted with panels of Nymphs and Amorini and sepia medallions of eagles and classic portraits, the bottom with a circular medallion, in green, of a landscape with ruins.

Height, 2 inches; diameter, 4 inches.

1468—VIENNESE ENAMEL BOX
Shield-shaped box, with hinged lid surmounted by an enameled harp with blue enameled post, and enameled sounding board painted with the figure of a dancing nymph holding a harp. On four leaf feet.

Height, 4 inches.

1469—VIENNESE ENAMELED BOWL AND VASE

Style of sixteenth century

(A) Shell-shaped bowl, with scrolled edges, painted in enamel with subjects of Amorini, and handle of gilt bronze formed as an Amorino.

(B) Pilgrim bottle-shaped vase. Circular ringed body, enameled and painted with Amorini and scrolled handle, with circular foot of gilt bronze.

Heights, 3¼ and 4½ inches.

1470—VIENNESE ENAMEL VASE

Cornucopia-shaped, with termination of a fox's head in gilt bronze. Stem formed as a figure of gilt bronze, and circular foot. Body of vase painted, on a white ground, with clouds, figures of Goddesses and Amorini, scrolls, fruits and leaves. The foot with Amorini scrolls and flowers.

Height, 6½ inches.

1471—VIENNESE ENAMELED BOX

Shaped as a violin with hinged lid. The neck is of black enamel with scrolled head, black enameled pegs and gilt wire strings. The front of the body is enameled and painted with a *scène galante* below, and Amorini playing harps above; the back is painted with a Watteau dance below and sportive Amorini in the clouds above. The inner surface of the lid is painted with a seascape and castle, the interior with a landscape and buildings. In velvet-lined leather case.

Length, 11 inches.

PERSIAN, RHODIAN AND HISPANO-MORESQUE FAIENCES

1472—PAIR OF PERSIAN POTTERY GLOBES *Seventeenth century*

Pierced with cords for suspension. Invested with an apple-green glaze.

Height, 4¼ inches.

1473—PERSIAN POTTERY VASE

Eighteenth century

Pear-shaped, invested with a turquoise-blue glaze and decorated, in black, with scrollings of large heart-shaped leaves and bands.

Height, 7 inches.

1474—TWO PERSIAN FAIENCE BOTTLES *Eighteenth century*

(A) Square shape, with cylindrical neck. Invested with a white glaze, and decorated, in blue and green, with haloed figures and bands of deer. (Neck repaired.)

(B) Pear-shaped, with cylindrical neck. Invested with a blue glaze, and decorated, in black, with tree trunks, scrolled branches and leaves, and with bands of interlacements. Metal stopper and base.

Heights, 7 and 13 inches.

1476—PERSIAN LUSTRED PORCELLANOUS PLATE

Eighteenth century

Circular shape. Invested with a cream-colored glaze, and decorated, as to the interior, in brown lustre, with a wreath of pointed-leaf five-petaled flowers, and as to the exterior with trefoil-shaped fleurons. (Cracked.)

Diameter, 8½ inches.

1477—RHODIAN PLATE

Sixteenth century

Circular shape, with flat rim. Invested with a white glaze, and decorated, in blue and green and red enamel, as to the center, with a serrated leaf, tulip and aster blossoms, and as to the rim, in brown, with panels of spirals. Back decorated with green fleurettes, outlined in brown.

Diameter, 9½ inches.

1478—RHODIAN DEEP PLATE

Sixteenth century

Circular shape, invested in a white glaze. Decorated, in blue, green and red enamel, as to the center, with an eight-petaled medallion surrounded by serrated leaves, forming a quatrefoil, buds, blossoms and pointed leaves. Borders of pointed leaves, and trefoil lambrequins of white, dotted with red, reserve on a blue ground.

Diameter, 11½ inches.

1479—RHODIAN PLATE

Sixteenth century

Circular shape, invested with a white glaze, decorated, in green, blue and red enamel, with a large serrated leaf, sprays of tulips and hyacinths, and with a border of paneled spirals. The back decorated with fleurettes.

Diameter, 12½ inches.

- 1480—**PERSIAN PORCELLANOUS PLATE** *Fifteenth century*
 Circular shape, invested with a crackled cream-colored glaze. Decorated, as to the center, with a medallion surrounded by four heart-shaped panels with quatrefoils of red and blue dots. The border with an imbricated diaper outlined in black and enclosing white dots.
Diameter, 13 $\frac{1}{4}$ inches.
- 1482—**PERSIAN STONEWARE PLATE** *Seventeenth century*
 Circular shape, with scalloped and molded rim, invested with an irregular turquoise-blue glaze, and decorated, under the glaze, with an incised patterning of roundels. The back with raised stalks of bamboo.
Diameter, 13 $\frac{1}{4}$ inches.
- 1483—**PERSIAN STONEWARE PLATE** *Seventeenth century*
 Circular shape, with fluted rim, invested with an irregular turquoise-blue glaze and decorated, under the glaze, with an incised patterning of scrolled flowers and leaves.
Diameter, 16 inches.
- 1484—**LUSTRED HISPANO-MOESQUE VASE** *Style of fifteenth century*
 Alhambra vase style. Pear-shaped body, with funnel-shaped neck; flat scalloped handles. Cylindrical stem and circular foot. Invested with a cream-colored glaze, and decorated, in golden lustre, blue and purple, with panels of scrollings, interlacements and bands of mock Arabic inscriptions.
Height, 12 $\frac{1}{2}$ inches.
- 1485—**THREE LUSTRED HISPANO-MOESQUE PLATES** *Seventeenth century*
 Circular shape and rimless. Invested with a cream-colored glaze, and decorated, in copper lustre, with clusters of carnations and looped borderings.
Diameter, 10 inches.
- 1486—**LUSTRED HISPANO-MOESQUE DEEP DISH** *Seventeenth century*
 Circular shape, invested with cream-colored glaze. Decorated, in copper lustre, with deerlike animal in the center, surrounded by four sprays of carnations and by a looped border and lines.
Diameter, 14 inches.

1487—LUSTRED HISPANO-MORESQUE DEEP DISH

Seventeenth century

Circular shape, invested with a cream-colored glaze. Decorated, in golden lustre, with a bird and sprays of leaves surrounded by a looped border and lines. (Cracked.)

Diameter, 13½ inches.

1488—LUSTRED HISPANO-MORESQUE DEEP DISH

Seventeenth century

Circular shape, invested with a cream-colored glaze. Decorated, in copper lustre, with a large grotesque bird surrounded by sprays of carnations and by a looped border and lines.

Diameter, 14¾ inches.

1489—LUSTRED HISPANO-MORESQUE DEEP DISH

Sixteenth century

Circular shape, with raised boss invested with a cream-colored glaze. Decorated with a central shield charged with the arms of Aragon and surrounded by floral scrollings. The rim with curved raised gadroonings decorated, alternatively, with imbricated diapers, scrollings and solid color. Back decorated with scrollings and leaves. (Chipped.)

Diameter, 15 inches.

1490—LUSTRED HISPANO-MORESQUE DEEP DISH

Sixteenth century

Circular shape, with large raised boss, invested with a cream-colored glaze. Decorated, in copper lustre, as to the center with a floral spray surrounded by a border of lined points, lines and dots. The rim with raised trefoils and palmettes, separated by scrollings and a repetition of the points and dots. Back decorated with lines.

Diameter, 15½ inches.

1491—LUSTRED HISPANO-MORESQUE DEEP DISH

Seventeenth century

Circular shape, invested with a cream-colored glaze. Decorated, in light copper lustre, with a large bull attacked by a dragon, and surrounded by scrolled leaves and flowers. Back decorated with lines and scrollings. (Rpaired.)

Diameter, 15¼ inches.

1492—LUSTRED HISPANO-MORESQUE DEEP DISH

Sixteenth century

Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in copper lustre and blue, as to the center with a quatrefoil surrounded by pointed leaves in blue and by a border of bryony leaves and scrolls. The rim with raised pointed scalloped leaves, outlined in blue and separated by scrolled bryony leaves. The back decorated with detached spirals.

Diameter, 15 $\frac{3}{4}$ inches.

1493—LUSTRED HISPANO-MORESQUE DEEP DISH

Sixteenth century

Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in copper lustre, as to the center, with a shield charged with the arms of the Cardinal Despuig, surrounded by a border of looping and a band of Roman lettering: "R.B.D.V.E.R.B." repeated. The rim decorated with raised gadroonings, alternately solid, diapered, and scrolled. The back decorated with scrolled leaves and lines. (Repaired.)

Diameter, 15 $\frac{1}{4}$ inches.

1494—LUSTRED HISPANO-MORESQUE VALENCIA DEEP DISH

Sixteenth century

Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in copper lustre and blue, with a running hare in the center, surrounded by a cross and a border of mock Arabic inscription. The rim is decorated with raised curved gadroonings, alternatively diapered, scrolled and solidly colored and with lines of blue. The back decorated with scrolled leaves and lines.

Diameter, 15 inches.

1495—LUSTRED HISPANO-MORESQUE DEEP DISH

Sixteenth century

Circular shape, with fluted boss, invested with a cream-colored glaze. Decorated, in copper luster and blue, as to the center with a circular plain medallion surrounded by diapered pointed and scrolled leaves. The rim with raised pointed acanthus leaves outlined in blue. The back decorated with scrolls and lines.

Diameter, 15 $\frac{1}{2}$ inches.

1496—LUSTRED HISPANO-MOESQUE DEEP DISH

Sixteenth century

Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in olive green lustre, as to the center with an scalloped medallion surrounded by a border of cable patterning. The rim with two rows of raised pointed leaves in solid color on a scrolled ground. Back decorated with scrolls and lines in copper lustre.

Diameter, 15½ inches.

1497—LUSTRED HISPANO-MOESQUE DEEP DISH

Seventeenth century

Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in golden lustre and blue, as to the center with a floral spray surrounded by bands of rosettes and mock Arabic inscription. The rim with raised trefoil leaves and flowers outlined in blue, with golden scrollings between.

Diameter, 16 inches.

1498—LUSTRED HISPANO-MOESQUE DEEP DISH

Sixteenth century

Circular shape, with deep and fluted boss, invested with a cream-colored glaze. Decorated, in copper lustre, as to the center with a shield and crowned eagle surrounded with bands of loopings and bryony leaves. The vertical sides patterned with a band of double loops and bryony leaves. The rim with raised curved gadroonings alternately diapered, scrolled and of solid color. Back decorated with scrolled leaves.

Diameter, 14¼ inches.

1499—LUSTRED HISPANO-MOESQUE DEEP DISHES

Seventeenth century

(A) Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in copper lustre and blue, as to the center with a six lobed medallion surrounded by a border of pointed leaves, outlined in blue, and heart-shaped flowers. The rim with raised serrated leaves in blue and trefoil flowers. The back decorated with scrolled leaves and lines. (Repaired.)

(B) Circular shape, invested with a cream-colored glaze. Decorated in golden lustre with a wreath of banded lines. The rim, with serrated leaves and tulips on a scrolled ground. The back decorated with scrolled leaves and lines. (Repaired.)

Diameters, 16 inches.

1500—TWO LUSTRED HISPANO-MORESQUE DEEP DISHES

Seventeenth century

(A) Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in copper lustre and blue, as to the center with a seven-petaled rosette surrounded by four diamond-shaped medallions. The rim with raised pointed trefoils outlined in blue, with scrollings and pointed leaves between. The back decorated with scrolled leaves and lines. (Repaired.)

(B) Circular shape, with raised boss. Invested with a cream-colored glaze, and decorated in copper lustre and blue, the center with a solid blue medallion surrounded by heart-shaped leaves, six-petaled flowers and scrolled trefoils. The rim with panels of raised serrated leaves of solid blue and trefoil sprays. The back decorated with scrolled leaves and lines. (Repaired.)

Diameters, 16 $\frac{1}{4}$ and 15 $\frac{1}{2}$ inches.

1501—LUSTRED HISPANO-MORESQUE DEEP DISH

Seventeenth century

Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in copper lustre, as to the center with a star surrounded by a band of flower and leaf scrollings. The rim with a bold serrated patterning of solid color between leaf scrollings. The back decorated with checkerings, scrollings and lines.

Diameter, 15 $\frac{1}{2}$ inches.

1502—LUSTRED HISPANO-MORESQUE DEEP DISH

Seventeenth century

Circular shape, with raised gadrooned boss, invested with a cream-colored glaze. Decorated, in golden lustre, with a rosette in the center, surrounded by four heart-shaped panels enclosing rosettes of reserve and separated by scrolls of heart-shaped leaves. The rim decorated with raised serrated leaves and trefoils on a ground of scrolled heart-shaped leaves and rosettes. The back decorated with scrolled leaves and lines.

Diameter, 16 inches.

1503—LUSTRED HISPANO-MORESQUE DEEP DISH

Sixteenth century

Circular shape, with raised boss, invested with a cream-colored glaze. Decorated, in copper-colored lustre, as to the center with a quatrefoil in cream reserve surrounded by four quatrefoils of palm leaves enclosing sprays of trefoils. The rim with four palmettes enclosing trefoil sprays. The back decorated with scrolled leaves and lines.

Diameter, 16 $\frac{1}{2}$ inches.

1503A—LARGE RHODIAN PLATE

Nineteenth century

Deep shape, with characteristic decoration presenting a central eight-pointed star-shaped panel, alternately enclosing green diaper scale with black and white arabesque details. The stellated form with blue floral twigs being outlined in Rhodian red.

Diameter, 20 inches.

1504—LUSTRED WARE DEEP DISH OF HISPANO-MOESQUE STYLE

Circular shape, with fluted boss, invested with a cream-colored glaze. Decorated, in green, blue and copper lustre, as to the center with Saracinesque interlacements and scrollings, surrounded by an inner border of four raised and fluted medallions and raised Saracinesque interlacements. The rim with a band of mock Arabic inscription. Back decorated in golden lustre with geometrical interlacements.

Diameter, 17 $\frac{3}{4}$ inches.

1505—ITALIAN MAJOLICA (GUBBIO WARE) PLATE

Style of sixteenth century

Circular shape, painted, in yellow, orange, green and copper lustre, with the profile portrait of a young woman wreathed with laurel leaves and with a scrolled label inscribed "CAMILLA BELDA." Dark blue ground, diapered with copper lustre. Back scrolled, on white ground, with yellow. Mark, "1537. Mo. GO" (Maestro Giorgio's mark).

Diameter, 9 inches.

1506—ITALIAN MAJOLICA CAFAGGIOLO PLAQUE

Style of sixteenth century

Circular shape. Decorated, on a blue ground diapered with black scrollings, with an arabesque of masks, acanthus-leaf scrolls and Amorini. In the center, two Amorini on cornucopiæ uphold a tablet inscribed "1544." The scrolls are in yellow shaded with green, the figures in white reserve shaded with blue.

Diameter, 11 inches.

1507—ITALIAN MAJOLICA PLAQUE

Seventeenth century

Painted, in yellow, brown, purple, blue and green, with a subject of an old man greeting a young woman outside the walls of a castle. On the right are figures, one with a turban, others carrying vases and bundles, on the left two women, and in the distance mountains, houses and trees. Mark in script: "COT: E LE FILLIE."

Diameter, 10 $\frac{3}{4}$ inches.

1508—ITALIAN MAJOLICA, VENETIAN PLAQUE *Seventeenth century*
Circular shape. Decorated, in natural colors, with a realistically treated seascape, with boats, buildings, trees and mountains in the distance. In the immediate foreground two men in blue breeches and yellow waistbands are at work, one with a saw, the other with a hammer, on a boat. At the side are trees with foliage.

Diameter, 12 $\frac{3}{4}$ inches.

1509—ITALIAN FAENZA MAJOLICA PLAQUE

Style of sixteenth century

Circular shape, with flat rim. Painted in yellow, blue, green and purple outlined in brown, as to the center with a subject of "The Rape of the Sabines," and as to the rim with a border of Amorini, floral bouquets, masks and scrolls. Ormolu frame.

Diameter, 18 $\frac{1}{4}$ inches.

1510—PALISSY ENAMELED EARTHENWARE DISH

Style of sixteenth century

Oval shape, with straight fluted sides and scalloped rim. The interior modeled in low relief, glazed in orange, brown, purple, green and blue, with a subject of "The Woman Taken in Adultery." On the right, Christ is seated in a chair, writing on the ground with one finger. In front of Him stands the accused woman, with raised hands. Around are the Disciples, the Scribes and the Pharisees. Back invested with a mottled glazing.

Length, 13 $\frac{1}{2}$ inches; width, 10 $\frac{1}{2}$ inches.

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